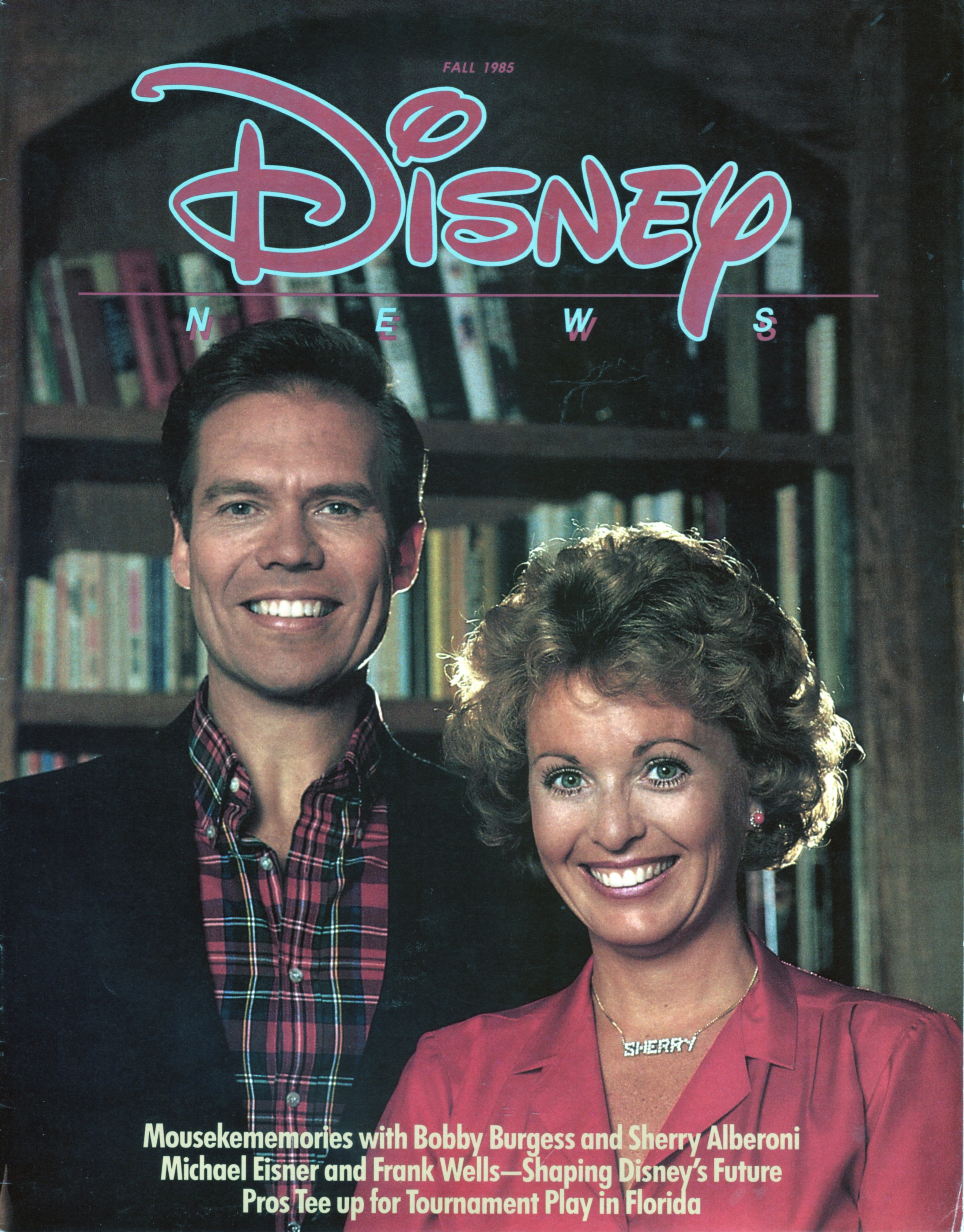
FALL 1985

DISNEY NEWS



Mousekememories with Bobby Burgess and Sherry Alberoni

Michael Eisner and Frank Wells—Shaping Disney's Future

Pros Tee up for Tournament Play in Florida

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TABLE OF CONTENTS

DISNEY NEWS

COVER STORY

Thirtyears of Mouseketeers *by Lorraine Santoli*
Three decades after "The Mickey Mouse Club," Sherry Alberoni and Bobby Burgess are still Mouseketeers at heart. 6

RECESS

A couple of Halloween treats for the kids. 20

STORYTIME

Listen quietly and don't make a fuss for here's the story of Gallant Gus. 23

MKC/FYI

Club members save big with new discounts on ticket media at Walt Disney World. 39

REMEMBERING WALT

A Disney Animator Looks Back
by Betsie Richman
John Hench wanted to be a Disney animator. Thanks to Walt, he got more than he bargained for. 25

WHATS NEW

PROJECTIONS

Art Carney is flying high; Bette Midler is down and out; Disney debuts on Saturdays. 12

TRAVEL

Two new hotels set for Walt Disney World; special Club deals at Coto de Caza and cruises to Mexico and the Caribbean. 29

DISNEY DINING

Breakfast with characters; a breakfast recipe that's truly Mickey Mouse. 35

THEME PARKS

Seas is almost Living; new Arcades feature fancy shooting; robot greets Epcot Center visitors. 5

SUITABLE FOR FRAMING

At 57, Mickey Mouse can finally take it easy. Center

SPECIAL FEATURE

Grizzly Flats Railroad *by Dawn and Max Navarro*
Ward Kimball's backyard hobby is right on track, but then you'd be a little train crazy, too, after a long career with Disney. 16

FEATURE STORIES

New Management—Disney Style
by Leonard Shannon
Michael Eisner and Frank Wells direct Disney with a flair. 14

Disney, Dali and Destino
by Jim Fanning
A cartoon by Walt Disney and Salvador Dali. 26

Disney Discoveries
by Dawn and Max Navarro
Take home a piece of the future. 30

Disneyland Diary
by Les Perkins
Part III looks at 1971 to present. 32

Magic Is Par for the Course
At the Walt Disney World Golf Classic. 36

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ON THE COVER Bobby Burgess and Sherry Alberoni at the Van Meter Home. Photograph taken by Gary Krueger.

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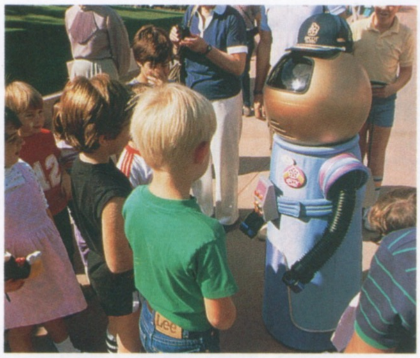


GYRO. *Friendly Disney magic at WDW*

SAY HELLO TO GYRO!

What's 4 feet 10, weighs a portly 150 lbs., has a blue body, and a golden head encasing a computerized brain that controls its electronic senses? It's GYRO—the very latest in electronic robots. GYRO strolls about the grounds of **Future World in Epcot Center at Walt Disney World**, conversing with guests who marvel at its mobility and intelligence. When they ask how GYRO works, however, the robot is evasive. And because it talks, guests often stare into GYRO's 12-inch screen of a face and say, "Okay, who's in there?" The robot's honest answer is, "Nobody." Only micro chips and lots of electronic wizardry.

■

The lead pellets and knockdown targets of the *Frontierland Shooting Arcade* in **Disneyland** and *Big Thunder Shootin' Place* in the **Magic Kingdom at Walt Disney World** have "bit the dust."

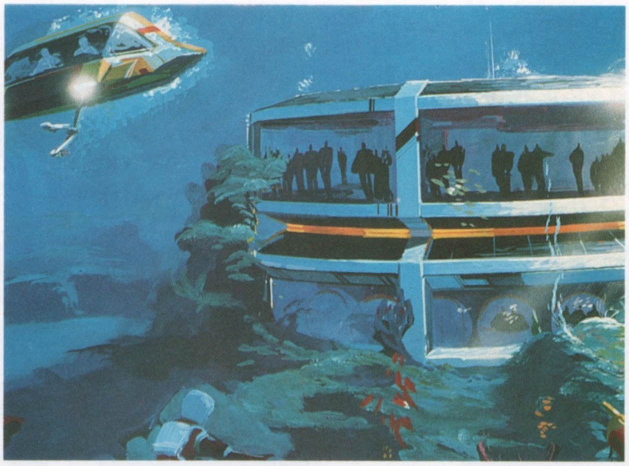
Both attractions have been outfitted with an all-new barn-sized target area in the form of a busy gold town, replete with moving ore cars, noisy saloon parties, buzzard trees, and tombstones. Instead of pellet guns, marksmen now shoot genuine .54-caliber buffalo rifles equipped with light-ray firing mechanisms. Each time the redeye targets are hit, the fun begins with sound effects and gags as only Disney can do it.

Whether you're at Disneyland or Walt Disney World, Pardner, it's well worth the four-bits for 25 shots to experience this new Old West attraction.

■

The Living Seas, a spectacular marine adventure, is slated to open in January in **Future World at Epcot Center**.

The centerpiece of this multimedia presentation will be the world's largest salt water aquarium, 200 feet in diameter, 27 feet deep, containing 5.6 million gallons of sea water, and stocked with all manner of marine creatures. Guests will move through this undersea world, in addition to viewing a seven-minute film focusing on the ecology that links the survival of human life to the ocean.



Discover breathtaking marine life at the Living Seas

The Living Seas will be under one roof within a 170,000-square foot structure which will also maintain a restaurant, theater, experimental laboratories, and specialized salt-water environments. Scientists will have total control over water chemistry, temperature, and light.

■

"*Bit*," a bright little sprite who gives millions of directions to **Epcot Center** visitors, is the electronic brainchild of Walt Disney World animator Paul Curasi.

By merely touching a video screen, guests command Bit to appear and answer questions on where to eat, show times, shopping opportunities, transportation, and much more. Bit even calls on a live guide, via video picture, to answer unusual inquiries.

Working with AT&T communication experts and using the sophisticated animation techniques of the Walt Disney organization, Curasi and his co-workers developed a system now recognized as a prototype for the information wave of the future. Now in its third year of operation, the system is used by at least 2,500 guests daily at the AT&T Earth Station and at kiosks at four other locations in Future World and World Showcase.

■

Final agreements for construction of a new Norway pavilion at Epcot Center's World Showcase, to be completed in 1987, were announced last June in Oslo, Norway, and at Walt Disney World between Walt Disney Productions and eight major participant Norwegian corporations. They include major shipping and cruise lines, engineering and construction, banking, finance, frozen seafoods and other industries.

The Norway showcase, the eleventh of its kind at Epcot Center, will feature a picturesque village of shops, restaurants and an exciting travel adventure which will take visitors on a fantasy voyage aboard small Viking ships to the legendary Land of the Midnight Sun.

THIRTYEARS OF MOUSEKETEERS

All Smiles—From Ear to Ear

In 1955, Sherry Alberoni became a Disney girl when she donned the ears of an original Mouseketeer. Today, thirty years later, she still holds that banner high.

"I love being associated with Disney," says the vivacious thirty-eight-year-old brunette. "It holds wonderful, happy memories for me that began in my childhood working on "The Mickey Mouse Club."

For Mouseketeer Bobby Burgess, whose neon smile is as bright today as it was in 1955, the feelings are much the same. "I think it was that my parents taught me to appreciate nice things when they came along," he says. "Especially a nice thing like working for Walt Disney."

"The Mickey Mouse Club" made its television debut on Oct. 3, 1955 and soon became a national viewing habit. An early evening ritual for millions of children, the popularity of the show and the then unknown group of youngsters called Mouseketeers grew at a phenomenal rate. Karen, Cubby, Sharon, Tommy, Annette, Bobby and Sherry were names that became household words.

Old friends making new music

"I think people liked us because we were just the kids next door, not slick professionals doing a star turn," says Burgess. "If we could do it, you could do it. Anybody could dream of being a Mouseketeer."

Millions of children did and according to Alberoni, still remember. "When I tell someone I'm an actress, it's usually interesting for them," she explains, "but if they know I was an original Mouseketeer, the reaction is extraordinary. It's unique because it's something that only forty people (in the three year course of the show) were and will ever be."

"You know Liza Minnelli once told me that the desire in her life back then was to be a Mouseketeer," remembers Burgess. "And Paul Williams actually auditioned for the show but didn't make it. I guess 'The Mickey Mouse Club' is classically a part of Americana. I think also that it's associated with all the good times of youth."

"Yes," agrees Alberoni. "Mom cooking dinner, good smells from the kitchen, dad on his way home from work. Happy times for most people."

Both Alberoni and Burgess agree that their fond memories and special feelings for Disney stem directly from strong family influences. "I was raised with a lot of security," explains Alberoni. "I worked for the fun of it. It was never 'you have to work.' There was no pressure at all."

"I enjoyed it because I loved to dance," says Burgess. "My folks supported my career because of that. And, of course, working at Disney studios was a great place for a child to be."

Having the opportunity to work with Walt Disney recalls fond memories of him from both former club members. "I remember him as always being very quiet, constantly thinking and creating," says Burgess. "He frequented 'The Mickey Mouse Club' set daily, contributing his input and monitoring the filming."

"I remember him as a man who stood on the sidelines, watching," Alberoni

JIMMIE
DARLENE
JAY-JAY
DENNIS
ANNETTE
SHARON
KAREN
CUBBY
SHERRY

"As we continue through the years, we won't forget the Mouseketeers."

added. "One day in particular stands out in my memory. He was wearing paint-stained overalls and had a brush in his hand, just standing there quietly."

Bobby and Sherry perhaps best exemplify what Walt Disney would have hoped grown-up Mouseketeers would be. As children that were the epitome of American youth: clean-cut boys, adorable girls, well behaved, impeccably groomed, never out of sorts. As adults, at least for this twosome, those qualities still shine through.

Alberoni's show business career began at age two when she posed for the cover of the Elks Club magazine. That venture led to more modeling, television commercials and "The Mickey Mouse Club." In fact, she met Walt Disney a year before joining the ranks of that show by making an ice cream sundae for him at Disneyland.

"That was in 1955 when I was a Red Feather (Community Chest) girl for the state of California and was chosen to be a hostess at Disneyland on opening day. I remember being in the Carnation Restaurant and making a sundae for a very nice man. It was Walt Disney." Ironically, a year later, Sherry became a Mouseketeer.

"Originally, it was my brother Roy who auditioned for the show," she explains, "but he was a drummer and they had already signed Cubby." Roy did, however, say he had a talented little sister and Sherry was called in for an audition that revealed a somewhat unusual talent. "I could play trumpet and tap dance at the same time," she says. "I also had a lisp which the director loved."

Following her tenure as a Mouseketeer, Sherry was signed for Abbott and Costello's last film "Dance With Me Henry." From there, the talented actress received a seven-year contract from Columbia Pictures, where she appeared on such television programs as "The Ed Wynn Show," "The Donna Reed Show," "The Real McCoys," "My Three Sons" and "The Andy Griffith Show." Additionally, she starred in Columbia's "The Three Worlds of Gulliver."

As she grew up, Sherry continued to work in films and television and fondly recalls many interesting times, including her days as a Hollywood starlet. The blue-eyed brunette was then a blond and drove about town in a shocking pink Corvette.

In 1971, Sherry married Dr. Richard Van Meter and today enjoys a more domestic lifestyle although she still is involved in show business by creating character voices for many cartoon series including "Josie and the Pussycats," "Scooby Doo" and "Mighty Orbots." The couple reside, with their two daughters, Casey, 10, and Kelly, 8, in Laguna Hills, CA., a household where the name Disney is held in high regard.

"My husband and children feel a great respect for it," Alberoni explains. Her own feelings were renewed in 1980 when she starred in "The Mouseketeer Reunion" television special which celebrated the 25th anniversary of "The Mickey Mouse Club." Although I've felt positive about Disney all my life," she remarks, "that's when I really came out of the closet."

Bobby Burgess originally auditioned for the "Spin & Marty" serial on "The Mickey Mouse Club" but ended up a Mouseketeer instead. "They asked me if I could sing and dance," he says. "I did and got the job with the ears. I loved it right from the beginning. I guess instead of going out for football, I went out for Mickey Mouse."

Three years after the successful run of that show, Bobby became a regular on another television program that was to become an American institution, "The Lawrence Welk Show." "It was terrific," says the talented performer, "It was completely creative. I did my own choreography and planned my camera shots, wardrobe and sets. It was a great experience."

BOBBY
SHERRY

"Ears looking at you kids," in 1956

Bobby remained with the popular program for twenty-one years, the Disney aura remaining ever present. Lawrence Welk perhaps best capsulized the feeling when he remarked, "I never had any trouble with Bobby because he was raised by Walt Disney."

In addition to his weekly appearance on that program, Bobby and the Welk troupe performed live around the country. "For seventeen years we went to Harrah's in Lake Tahoe," he says. "We also played the MGM Grand in Las Vegas and did lots of theaters in the round." Today, Bobby still travels around the country performing live in "The Stars of the Lawrence Welk Show."

Bobby related an interesting point when he remarked, "Believe it or not, Lawrence Welk had no written contracts with anyone. If you did a good job, he kept you on." Bobby considers himself quite fortunate and observed, "I've been real lucky. I went from one family institution to another."

For the past several years, every October/November, Sherry and Bobby, along with seven other original Mouseketeers (Cubby, Sharon, Tommy, Darlene, Don, Bonnie and Lonnie) have been performing live at Disneyland in an annual musical recreation of "The Mickey Mouse Club." A physically demanding thirty-five minute revue, the show, which is performed four times a day on weekends, includes sixteen musical numbers and numerous costume changes. The experience affords the grown-up mice the rarest of all opportunities; a chance to relive their childhoods.

The Van Meters at home in Laguna Hills, CA

"It's not just nostalgia," claims Alberoni. "It's a celebration, a reunion of memories and talent."

"It's really a unique thing to be dancing with someone you did the same routine with thirty years ago," remarks forty-four year old Burgess. "They move the same way, have the same nuances. It really takes you back."

The trip back occurs not only onstage but extends across the foot-lights as well. Middle-aged men and women who were the children of the fifties react nostalgically to the musical memories of "Fun With Music," "Guest Star Day," "Anything Can Happen Day," "Circus Day" and "Talent Roundup." Seated alongside the mothers and fathers of today are their children who can now watch the original Mouseketeers daily on the Disney Channel. And, of couse, the grandparents who were the parents of 1955, returned to a time of their youth.

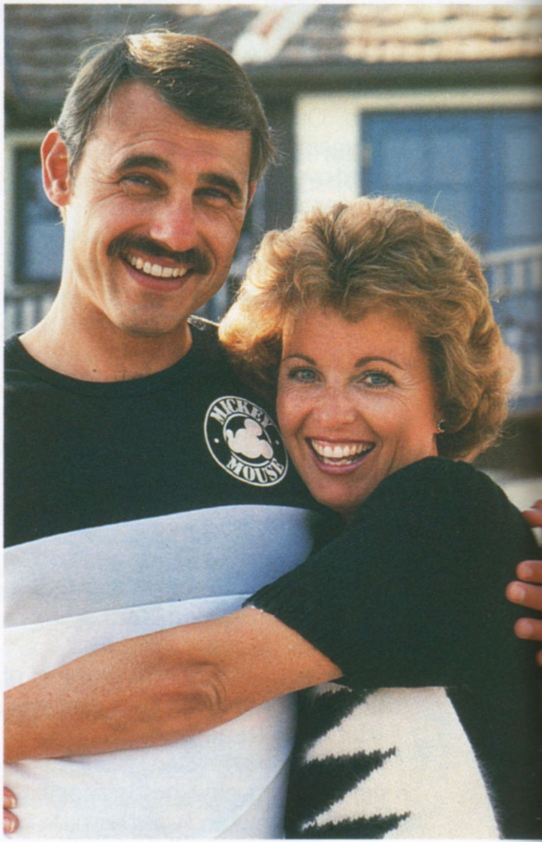
"Doing the show today is remembering what is was like to be young and innocent and having a ball," says Burgess. Keeping up with the pace of the show thirty years later, however, does have its drawbacks. "Some of us had to break out the liniment," he jokes.

At the close of the new "Mickey Mouse Club" reunion, a wave of nostalgia blankets the audience as everyone is invited to join the Mouseketeers to sing the well-remembered alma mater;

Now it's time to say goodbye
To all our family
M-I-C...
See ya real soon
K-E-Y...
Why, because we like you!
M-O-U-S-E.

The smiles, the tears, the joy; it's still alive at Disneyland.

The Magic Kingdom itself means a great deal to the two grown-up Mouseketeers. For Bobby, it was chosen as the setting for one of the most important moments of his life when, in 1970, he proposed to his wife, Kristie, on the Disneyland Skyway, an aerial tramway that stretches from Fantasyland to Tomorrowland.



Mutual admiration society

"I thought it was just the perfect place. First of all," Bobby laughs, "she couldn't escape! Actually, I thought it would make it real unique and personal, Disney being so much a part of my background."

Burgess set the scene, "It was night and the lights in the Park were all twinkling. It was real quiet, a gentle breeze was blowing; very romantic. And the ride was just long enough to ask the question."

Bobby had, in fact, first asked Kristie's father, long-time Lawrence Welk accordionist Myron Floren, for his daughter's hand in marriage. "I figured I was only going to do it once, so I wanted to do it right."

Kristie, ten-and-one-half years Bobby's junior, accepted the proposal and the pair were married on Valentine's Day, February 14, 1971.

Kristie and Bobby relive a special moment

Today the couple resides in a split-level home nestled in the Hollywood Hills with their three, as Bobby describes, "Disney type children," Becki, 8, Robert, 6 and Wendi, 2.

A testament to Bobby's fun-loving and still youthful attitude about the Magic Kingdom can be observed on Mouseketeer show weekends when he arrives at Disneyland hours before curtaintime. Is he rehearsing his complicated dance routines? Going over his songs? No, he's riding Space Mountain.

For Sherry, the lure of the Magic Kingdom follows a somewhat different path. "I love to shop there," she says with a twinkle in her eye. The former Mouseketeer's escapades have resulted in a huge collection of Disneyana that adorns her home.

On a tour through the newly built English Tudor, memorabilia is apparent, although subtly and tastefully incorporated into the decor. "I don't know if I collect Disney memorabilia for myself or for my children," she confesses. "I guess it's a little bit of both."

Looking around the family room, one sees a bronze statue of Mickey Mouse standing atop a bookcase while Snow White and the Seven Dwarfs snuggle nearby. A glance to the right reveals a three-foot tall muppet-like character doll of the former Mouseketeer herself, the name "Sherry" emblazoned across its chest and, of course, wearing its very own pair of mouse ears.

One of the more unique items at hand is a pair of bronzed Mouseketeer ears set on a wood base affixed with a plaque that reads: "As we continue through the years, we won't forget the Mouseketeers."

"They're probably the only bronzed ears in the world," Sherry explains. "They evolved from people always asking me what I did with my ears. Once in a while I'd respond that I had them pinned back but I usually said I had them bronzed. A good friend decided to take me literally and gave them to me as a gift."

Continuing through the house, photographs, ceramic figures, original Disney art, character puppets, posters, needlepoint, etc., abound, not to mention the assorted Disney wardrobes tucked away in closets and drawers for each member of the family.

DISNEYLAND
FIRE DEPT
ENGINE NO 1

The Burgess clan at Disneyland

Richard, Sherry's physician husband, is also a Mickey Mouse fan and carries a little bit of Disney with him everyday to the hospital. "He wears Mickey ties and socks, carries a Mickey wallet and wears a Mickey watch," she explains, "although not all necessarily at the same time!"

The contrast in the pair's professional careers offers each something special to share. "I think Richard gave me logic and security; contentment I guess," says Alberoni. "In relation to Disney, I gave him certain ideals, a childlike quality that we all have in us waiting to be awakened. Because Disney, to me, is eternal childhood."

Bless this House
IT'S AN
"E"
TICKET

In her collection, a needlepoint review of Sherry's home

Still making sundaes for special people, daughters Casey and Kelly

The enthusiasm shared by the family for Disney and all the fantasy it evokes is most apparent perhaps in the highlight of Sherry's collection, located in the backyard of the house. Surely a one-of-a-kind in the world; a Mickey Mouse shaped swimming pool

"It's really quite practical." Alberoni contends. "It's shaped like Mickey's face. The right ear is a jacuzzi and the left, which is not filled with water, is a barbecue and bar area. The center of Mickey's face is for swimming." An overhead view from a second story backyard balcony indeed reveals a shimmering blue perfectly shaped face and ears, a replica of the world's most famous mouse.

Although Burgess' home isn't filled with Disney artifacts, the household is still somewhat MickeyMouse oriented. "My kids watch me every day on 'The Mickey Mouse Club' on the Disney Channel," says Burgess. "They point and think its' funny to see me as a teenager with so much energy."

Bobby's energetic personality is still very much in evidence and keeps the Burgess family on the move in a varied assortment of activities. "We love to water ski," Bobby says, "I have a little boat and we do that once or twice a year on the Colorado River. Kristie and I also love to go to the theater and see all the musical comedies that come to town. If we're in New York we go crazy and try to see five shows in three days."

Bobby and Kristie also love to travel and have been to virtually every corner of the world. "We've been to Hawaii, Europe, South America, the Orient, Mexico, and lots of other places," explains Burgess.

Disneyland is a familiar playground for Burgess kids, Robert, Wendi and Becki

A monument to their travels is a world map that hangs in the Burgess home, generously dotted with pins marking every place in the world that they've visited together. "And we always travel with a couple of empty duffle bags," Burgess says, "which we eventually fill with souvenirs to take back home."

"When I tell someone I'm an actress, it's usually interesting for them, but if they know I was an original Mouseketeer, the reaction is extraordinary. It's something that only forty people were and will ever be."

Happy, secure and content with their lives, Sherry Alberoni and Bobby Burgess have obviously been touched by a special brand of Disney magic that has remained with them throughout their lives. Still Mouseketeers at heart, they may have outgrown their club uniforms but they sure haven't hung up their ears.

Walt Disney would have been proud.

AS WE CONTINUE THROUGH THE YEARS
WE WONT FORGET THE MOUSEKETEERS

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Peter Pan won't grow up, but she will.

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Bette Midler, up and coming at WDP

Bette Midler, through her company Miss M Productions, has entered into a motion picture development and production agreement with Walt Disney Pictures. The talented actress, singer and comedienne was signed by the Studio last February to star in Paul Mazursky's "**Down and Out in Beverly Hills**," which also stars *Nick Nolte* and *Richard Dreyfuss*. This contemporary comedy is scheduled to be released in Spring of 1986.

◆

Out of the Great Depression of the 1930s when breadlines, failed businesses and uprooted families were signs of the times, comes **"The Journey of Natty Gann,"** a Walt Disney Pictures presentation scheduled for release this Fall. Starring *Meredith Salenger, John Cusak, Scatman Crothers, Ray Wise and Lainie Kazan.* "Natty Gann" is the story of a young girl who is separated from her father and sets off on a rigorous cross country odyssey to find him.

A nationwide audition was held to find the perfect player for the title role. Newcomer Salenger was cast after hundreds of other actresses were considered. To prepare for the role, Salenger watched newsreel footage and a documentary, "Brother, Can You Spare a Dime." She studied books like "The Ten Lost Years," about teenage hobo gangs. Her grandmother also provided her with first-hand information about the difficult era.

Meredith Salenger with friend

"It was really interesting to learn about the '30s" says Salenger,"—like a school assignment." Perhaps her ultimate test came during the filming of "Natty Gann" when she was required to sprint fast enough to hop aboard a moving freight train.

◆

"**One Night Before Christmas**," a new film from Walt Disney Pictures, is one holiday present you can open *before* December 25th. It's coming to town at Thanksgiving and is sure to become a beloved yuletide tradition. Heading the production's impressive cast is *Mary Steenburgen*, Academy Award winner for her performance as the tap-dancing Lynda Dummar in "Melvin and Howard." Also starring is *Harry Dean Stanton*.

Jan Rubes (Santa) and Elizabeth Harnois (Abbie) in "One Night Before Christmas"

WALT DISNEY HOME VIDEO OFFERS CLASSIC

"**Pinocchio"** has been released to the home video market following a record-breaking theatrical re-issue recently. This classic animated feature film is considered to be the pinnacle of motion picture animation. It will become part of Walt Disney's Home Video's "Classics" line.

Art Carney and Huckleberry Fox on the set of "The Blue Yonder"

THE DISNEY CHANNEL SOARS INTO FALL SEASON WITH "THE BLUE YONDER"

Academy Award winner *Art Carney* returns to the DISNEY CHANNEL in October after his recent success in "The Undergrads," to star in "**The Blue Yonder.**" *Huckleberry Fox* gives a touching performance as a 10-year-old, fascinated by the story of his aviator grandfather who dies while trying to cross the Atlantic. Carney as neighbor Coogan helps send Jonathan (Fox) back into his grandfather's life via a time machine. "**The Blue Yonder**" was shot on location amidst the vivid colors of Santa Rosa, California, with stunt pilot Art Scholl providing the breathtaking aerial effects.

* * *

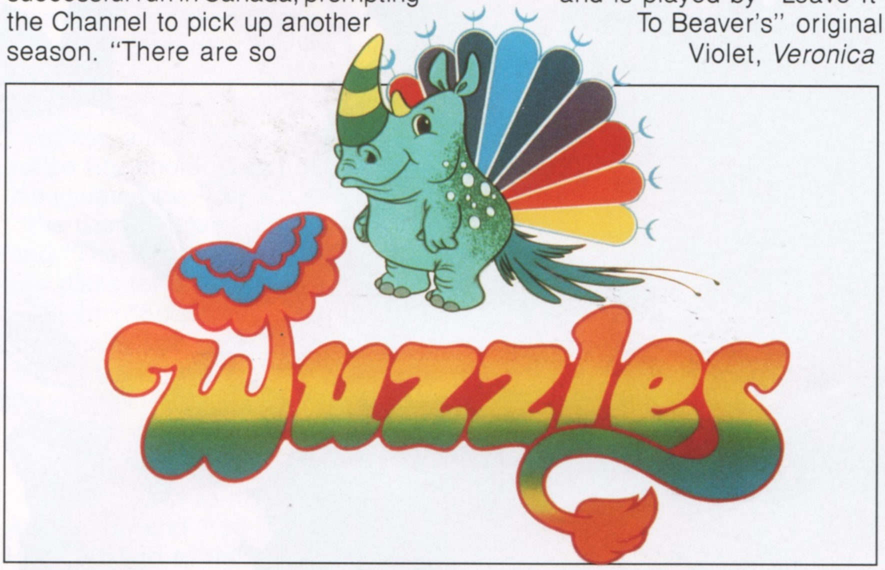
A family action-adventure series, "**Danger Bay**," will also debut in October on the DISNEY CHANNEL. Initially, "Danger Bay" enjoyed a successful run in Canada, prompting the Channel to pick up another season. "There are so few family-oriented, action-adventure series produced," says Peggy Christianson, Vice President of Program Development. "We believe 'Danger Bay' will be a hit!"

Sixteen, one-hour specials, "**The Dr. Joyce Brothers Program**," will focus on family life and communication when they premiere in November on the DISNEY CHANNEL. Celebrity guests will join the noted psychologist in discussions on ways in which they retain family relationships. Featured celebrities include: *Dick and Pat Van Patten, Vicky Lawrence, Marla Gibbs, Frankie Avalon, Bruce and Linda Jenner, James Darren, Jerry Mathers and Lynn Redgrave and her husband John Clark.*

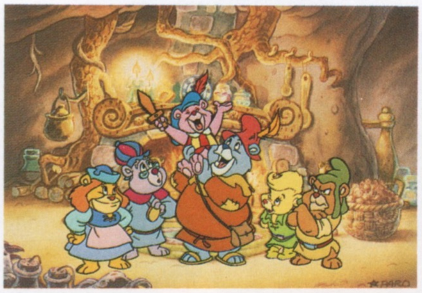
Pat and Dick Van Patten chat with Dr. Joyce Brothers

* * *

Guess who's coming to dinner? The Beaver's old flame, Violet Rutherford. Lumpy's sister returns in a Fall episode of "**Still The Beaver**" on THE DISNEY CHANNEL and is played by "Leave It To Beaver's" original Violet, *Veronica Cartwright*. Veronica—who starred in "The Right Stuff" and "Alien"—is again the object of the Beaver's (*Jerry Mathers)* affections, with some rather surprising results.



Walt Disney Pictures will make its Saturday morning debut in the fall with two animated children's cartoons featuring brand new casts of Disney characters. **"The Gummi Bear Show,"** an adventure-comedy series about a group of mythical bears who befriend a boy in the enchanted realm of Dunwyn, premieres September 7 at 8:30 a.m. on NBC. On CBS will be **"The Wuzzles,"** an adventure series about a unique family of characters who incorporate two animals into one (for instance Eleroo is an elephant and a kangaroo). "The Wuzzles" premieres September 14 at 8:30 a.m.



The Gummi Bears premieres this Fall on NBC

MICHAEL EISNER & FRANK WELLS
New Management Disney Style

Increased Activity Noted Throughout the Company

Michael D. Eisner and Frank G. Wells, who have been directing Walt Disney Productions since last September, are breaking new ground with an eye to developing more markets for the Company. At the same time they respect the philosophy of its founder, who was both a visionary and realist. Walt believed in quality and in giving his customers their money's worth. He hired the best people he could, and didn't mind spending a couple of extra dollars if it meant improving the product.

"Our job," says Wells, speaking for the Company as a whole, "is to bring ourselves into the 20th century while keeping that tradition."

Both are eminently qualified for the task. Eisner, Chairman and Chief Executive Officer, is dynamic, decisive, and enthusiastic, with a record of screen successes (as the former President of Paramount Pictures) that includes "Indiana Jones and the Temple of Doom," "Raiders of the Lost Ark," "Saturday Night Fever," "Grease," and the Academy Award-winning "Terms of Endearment." Most of the movies he has helped create, it is worth noting, would have been perfect for Disney. He hopes to push the Company's output from two or three to 12 or 15 films annually.

Wells is a former lawyer and Rhodes scholar who was Vice Chairman of Warner Bros. before joining Disney as President and Chief Operating Officer. He prefers to concentrate on administrative matters, he told a reporter, while leaving many of the creative filmmaking decisions to Eisner. Still, he added, he will collaborate on key creative decisions and help set the tone for the Company's movies to make sure "that they will be in good taste and, hopefully,

Frank Wells and Michael Eisner. Some of their best friends are real characters!

Michael and Frank making plans for the Company

have broad commercial appeal."

While each of the two executives oversees specific areas of the Company, their offices are only a few feet away from each other in the same wing of an administration building at the Studio, and they confer with one another regularly during the day.

A typical workday for Eisner begins at the Disney Studio around 8 a.m. and proceeds without stop through a succession of meetings, phone calls and screenings. He often lunches in his office. This relentless activity has produced, among a host of projects, such forthcoming films as "One Night Before Christmas," starring Mary Steenburgen and Harry Dean Stanton, "Down and Out in Beverly Hills," starring Bette Midler, Nick Nolte and Richard Dreyfuss, and "OffBeat," starring Judge Rheinhold. Eisner also inaugurated two cartoon series, "The Gummi Bears" on NBC-TV and "The Wuzzles" on CBS-TV, and has plans for a motion picture sequel to "Splash." A number of other television pilots and series are in development for all three networks, including a series of two-hour, Sunday night Disney family movies, beginning next year.

Eisner returns to his home in Los Angeles around 7:30 or 8:00 p.m. He is married to the former Jane Breckenridge and they have three sons: Breck, 15; Eric, 11; and Anders, 7. "We lead a quiet home life," Eisner said. "The boys are in school, so I help with their homework. That's about where you can find me weekday evenings, still doing history and spelling.

"My wife helped found the Los Angeles Children's Museum, and we're involved there," he mentioned, neglecting to add that he also serves on the Board of Directors of California Institute of the Arts, the American Film Institute, the Performing Arts Council of the Los Angeles Music Center, and Denison University, his alma mater in Granville, Ohio.

Frank Wells puts in an equally hardworking day. "Right now, when I get home at night, I go straight to bed," he said. "I have very little time for anything but business, but I do manage to get in some exercise in the morning."

Married for over 25 years, Wells and his wife Luanne have two sons, Kevin and Briant, in college. During his tenure at Warner Bros., Wells took two years off in an attempt to become the first person to climb the highest mountain on all seven continents. He made six of the seven, and just missed the top of Mt. Everest. "I'm not climbing any more, although I would like to try Everest again some day," he said.

Under Wells' purview at Walt Disney Productions, plans are moving ahead to expand and enhance Disneyland and Walt Disney World, maximize the values of the Company's vast Florida real estate holdings, and add new attractions to Tokyo Disneyland. "We would want to be as aggressive in the Parks as we want to be in all other areas," he commented. At the time of this printing, as for the probability of yet another Theme Park abroad, Wells said, "We have had a team working on the Euro-Disneyland idea for some time. We've narrowed our search to Spain or France as the potential site. The next step is further discussion with Spanish and French officials, and assuming that nothing interferes with that process, we hope to announce a specific site for a Euro-Disneyland in the near future."

Frank and Luanne Wells, and Michael Eisner at Walt Disney World

THE GRIZZLY FL

By Max and

Former Disney Animator Shares

Ward Kimball has a toy collection that turns other collectors green with envy. Not content with antique toy trains that include 1870 models up to standard gauge 1930 trains, Kimball enjoys his hobby on a grander scale than most. This

GRIZZLY F
TRAIN

Ward Kimball with his prized possession, a rare 1870 clockworks locomotive

veteran Disney animator/producer/director/author/musician chose giant

Ward's grandchildren are in "training," too

historical toys which he could operate in his own backyard and enjoy with the neighborhood children.

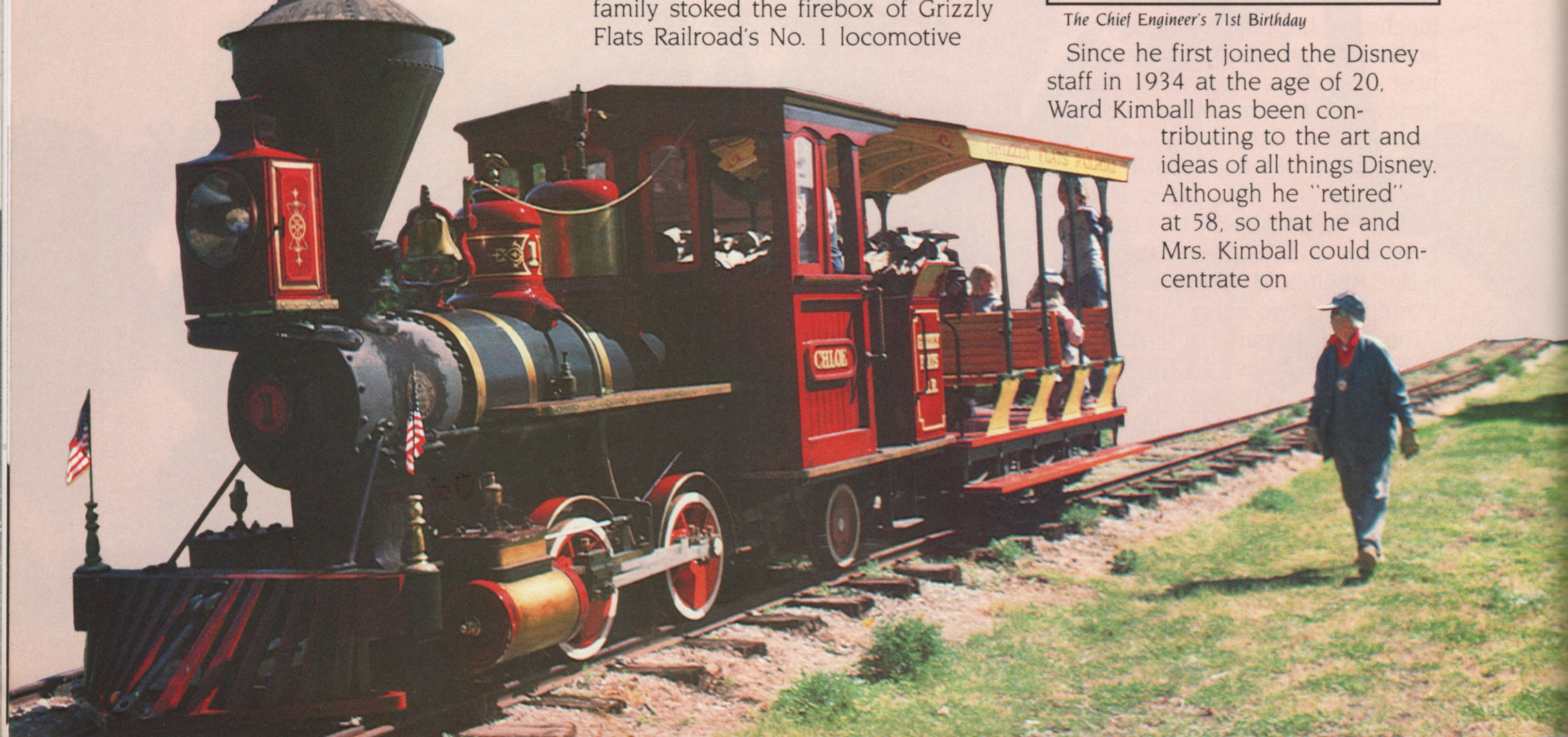
Kimball is the proud possessor of two antique Baldwin locomotives which are protected by a completely enclosed car barn on his property. One of them, "Chloe," weighing in at 9½ tons, transcends the toy category while fulfilling the boyhood dreams of the renowned artist.

To celebrate his 71st birthday recently, Ward Kimball and his family stoked the firebox of Grizzly Flats Railroad's No. 1 locomotive and invited friends and neighbors to come watch her perform. Children joined Ward in the spirit of the nostalgic adventure by sporting true railroading "costumes"—overalls and striped engineers' hats.

If all this sounds like a visit to a themed amusement park, it may be because of the over 40-year influence the Walt Disney organization has had upon the productive life of Ward Kimball—or the other way around.

The Chief Engineer's 71st Birthday

Since he first joined the Disney staff in 1934 at the age of 20, Ward Kimball has been contributing to the art and ideas of all things Disney. Although he "retired" at 58, so that he and Mrs. Kimball could concentrate on



ATS RAILROAD

Dawn Navarro

Joy of Backyard Railroading

world travel, Kimball has since been called back to the Company as a consultant, and he offered his expertise in the design and operation of General Motors' "World of Motion" showcase in Walt Disney World's Epcot Center.

As a full-time animator in 1936, Kimball contributed to Disney short subjects, then on "Snow White" and "Fantasia." His comic interludes are evident from the design of Jiminy Cricket in "Pinocchio" to the hipster crows in "Dumbo." He also created the Academy Award-winning first CinemaScope cartoon, "Toot, Whistle, Plunk and Boom." He was involved in 10 television projects for Walt Disney as director, producer and writer.

Kimball organized and was leader of a "lunch break" jazz band made up of Disney artists. The Firehouse Five Plus Two recorded 12 albums from 1949–1970 and was well respected in jazz circles. The band appeared at Disneyland Park as well as on Walt's first television show.

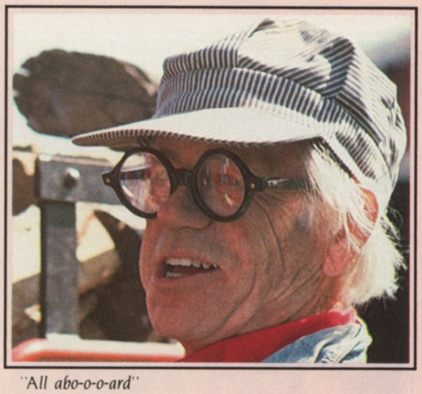
Always a man of vision, Kimball was delighted to be put in charge of the Tomorrowland segment of Walt's television series in 1954. In fact, the space program may have been given a boost from the first of five hour-long films directed and produced by Kimball. "Man in Space" was shown by President Eisenhower to his staff who had little knowledge on the subject at that time.

Young drivers are still being educated by Kimball's cartoon, "Dad, Can I Borrow the Car?" And his "It's Tough To Be A Bird" won an "Oscar" for the best animated cartoon in 1969.

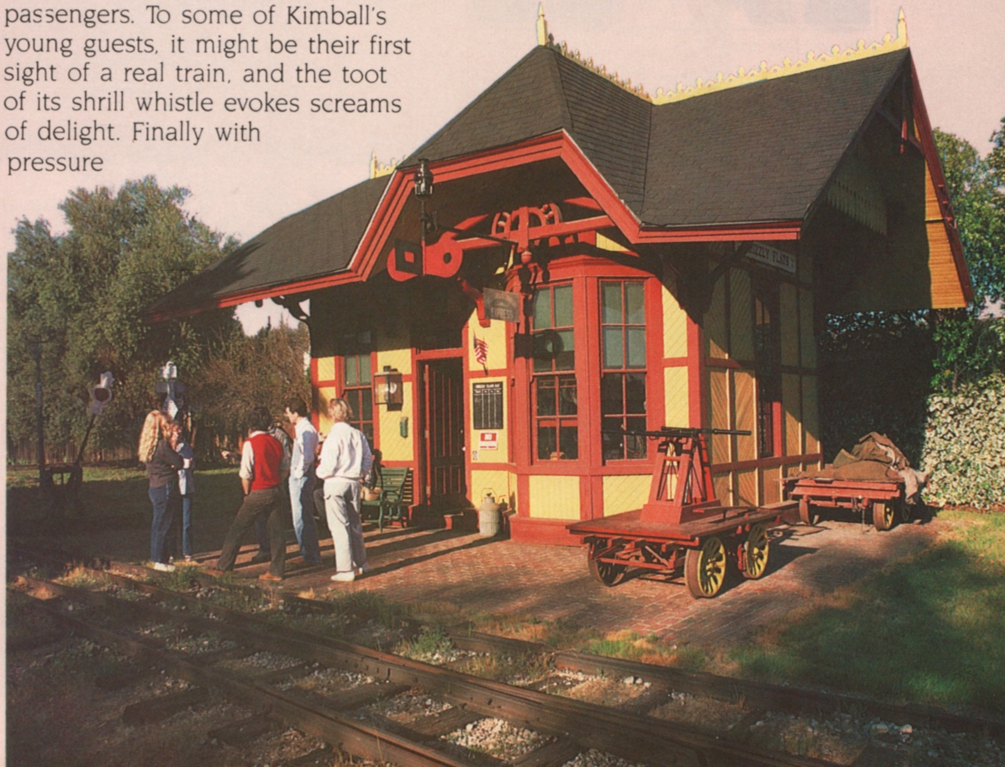
Then there are his published books and his "Kinetic Paintings"...the list of Kimball achievements goes on and on. But all those past creative endeavors are indeed another long story.

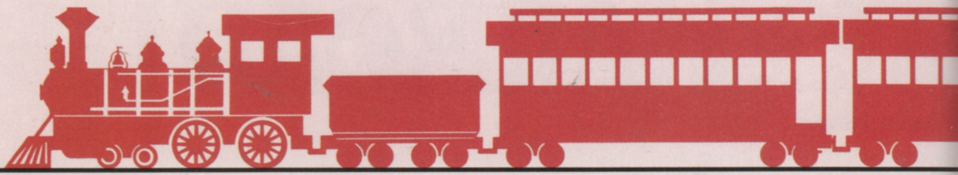
Fireman Jeff VanCleeve stokes the "Chloe"

Meanwhile, back on the orange ranch, "Chloe" the locomotive, is getting all steamed up and roaring to go, as are some of its impatient passengers. To some of Kimball's young guests, it might be their first sight of a real train, and the toot of its shrill whistle evokes screams of delight. Finally with pressure built up and the passengers aboard the red and gold car, "Chloe" is off in a steam of glory. The narrow-gauge railroad brings back a turn-of-the-century flavor when Hawaiian Island sugar cane was hauled along its right of way, and when gold miners and pioneers chugged over the mountains to open up America's West.



"All abo-o-o-ard"





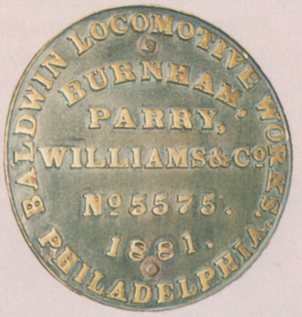
Ward and Betty Kimball began collecting and constructing the grizzly flats railroad in 1938 on their San Gabriel orange ranch at a time when many of America's 3′ narrow-gauge railroads were going out of business. Complete railroads of locomotives, tenders, stock cars, passenger cars, baggage cars, miles of track, buildings and cabooses were sold for scrap or simply abandoned during the 1930s and 1940s. Surviving major railroads were standard gauge, 4′ 8½″, and were switching from steam to the more powerful diesel and electric locomotives.

GRIZZLY FLATS R.R.
TRAIN
No.
Dpt.

Better late than never!

The Kimballs' rolling stock collection is made up of a unique assortment of vintage cars acquired from such major railroad lines as the Carson & Colorado, Pacific Coast Rail, Southern Pacific Narrow-Gauge and the Nevada Central. The colorful red, yellow and green four wheel open passenger car of the G.F.R.R. was designed and built by the Kimballs. The ornate roof and seat cast iron brackets were cast from the same molds as the railroad passenger cars used in Disneyland.

G.F.R.R. Locomotive No. 1, the "Chloe" (originally the "Pokaa," but renamed after Kimball's daughter), pulled a sugar cane train on a Hawaiian plantation, from which it was purchased in 1948. In 1956 it was completely redesigned and restored with the help of the O'Conner Engineering Company. The original saddle tank locomotive was rebuilt in the style of the "Haleakala" locomotive of the Kihei plantation following Baldwin builders' photos and specifications of the 1880s. It now sports a new firebox, flues and wood-type grates. It weighs about 9½ tons, has 24″ driver, 7 x 10 cylinders and operates at 135 lbs. boiler pressure.



NO.1 is referred to as an 0-4-2T Baldwin #6944 ("O" meaning no front track wheels; the "-4" meaning 4 drive wheels of 24" diameter; the "-2" for 2 rear track wheels; and the "T" for rear on-board tender). Because of local environmental restrictions, the clean wood burning "Chloe" retired old coal burning #2, "Emma Nevada" to the G.F.R.R. engine house.

NO.2 G.F.R.R. Locomotive, the former "Sidney Dillon," a 2-6-0 Mogul coal burner #5575, built by the Baldwin Locomotive Works in Philadelphia in 1881, was the first locomotive acquired for G.F.R.R.— purchased from the Nevada Central in 1938-39. Re-named the "Emma Nevada" after Nevada's famous opera star, "Emma" is a giant compared to "Chloe." "Emma" weighs 22 tons without a tender. Its drivers are 41″ and its cylinders are 13 x 18. She enjoys her retirement. With all the care and pampering she enjoys from Ward and Betty Kimball, wouldn't you?

Early morning turn on the "Chloe"

The end of the line

Text and photographs by Max Navarro

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A DISNEY

BECOME A MASTER WIZARD WITH MICKEY'S SORCERER'S HAT. You'll need: White paper, 18 x 18″ piece of black construction paper, Blue and yellow construction paper, Scissors, Compass, Pencil, White paint or glitter, Black tape, Glue, thinned with water. **1.** Using your compass, measure and draw an 18″ arc from 1 corner of the black paper. Mark the line clearly, and cut along it. **2.** Trace crescent and star patterns onto the blue and yellow paper. Cut them out and glue them to the black paper. **3.** Splatter white paint or a mixture of glitter and glue across the black paper cone. **4.** Roll the black paper into a cone shape and tape.

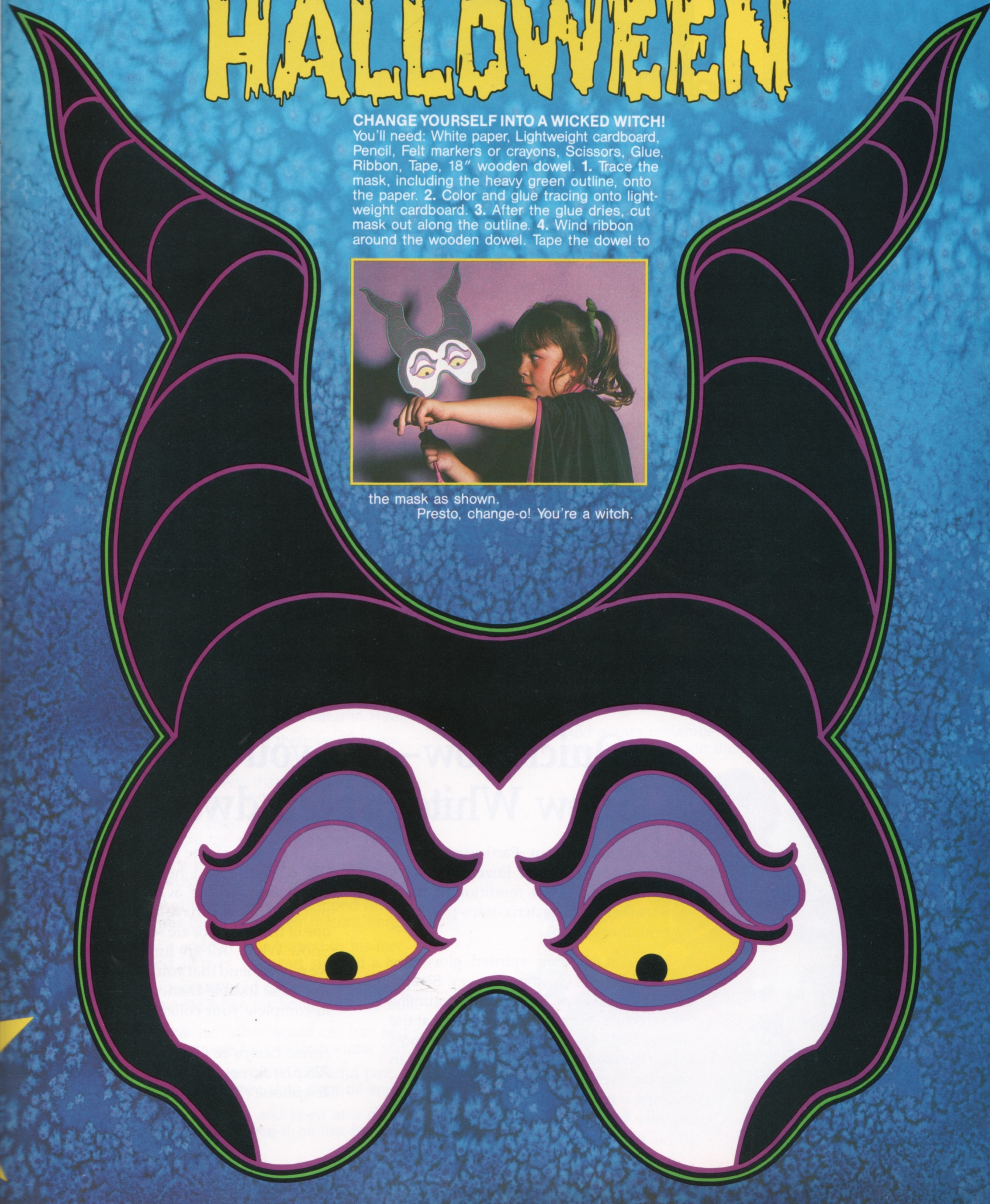
Zap! You're a wizard!

HALLOWEEN

CHANGE YOURSELF INTO A WICKED WITCH!

You'll need: White paper, Lightweight cardboard, Pencil, Felt markers or crayons, Scissors, Glue, Ribbon, Tape, 18″ wooden dowel. **1.** Trace the mask, including the heavy green outline, onto the paper. **2.** Color and glue tracing onto lightweight cardboard. **3.** After the glue dries, cut mask out along the outline. **4.** Wind ribbon around the wooden dowel. Tape the dowel to the mask as shown.

Presto, change-o! You're a witch.



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LOS ANGELES—Great Lengths
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SOLVANG—Wishing Well
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LAS VEGAS—Serendipity in MGM Hotel
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NEW JERSEY
ATLANTIC CITY—Abel's
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EAST BRUNSWICK—Chateau Florist & Gift
FAIRVIEW—Fairridge Jewelers
FORT LEE—Artman Originals
NUTLEY—Lane Jewelers
WAYNE—Little Elegance
WOODBRIDGE—Little Elegance
NEW YORK
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BRONX—Maria's Gift Shop
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BROOKLYN—Slope Jewelers
FLUSHING—T & T Photo & Gift
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PENNSYLVANIA
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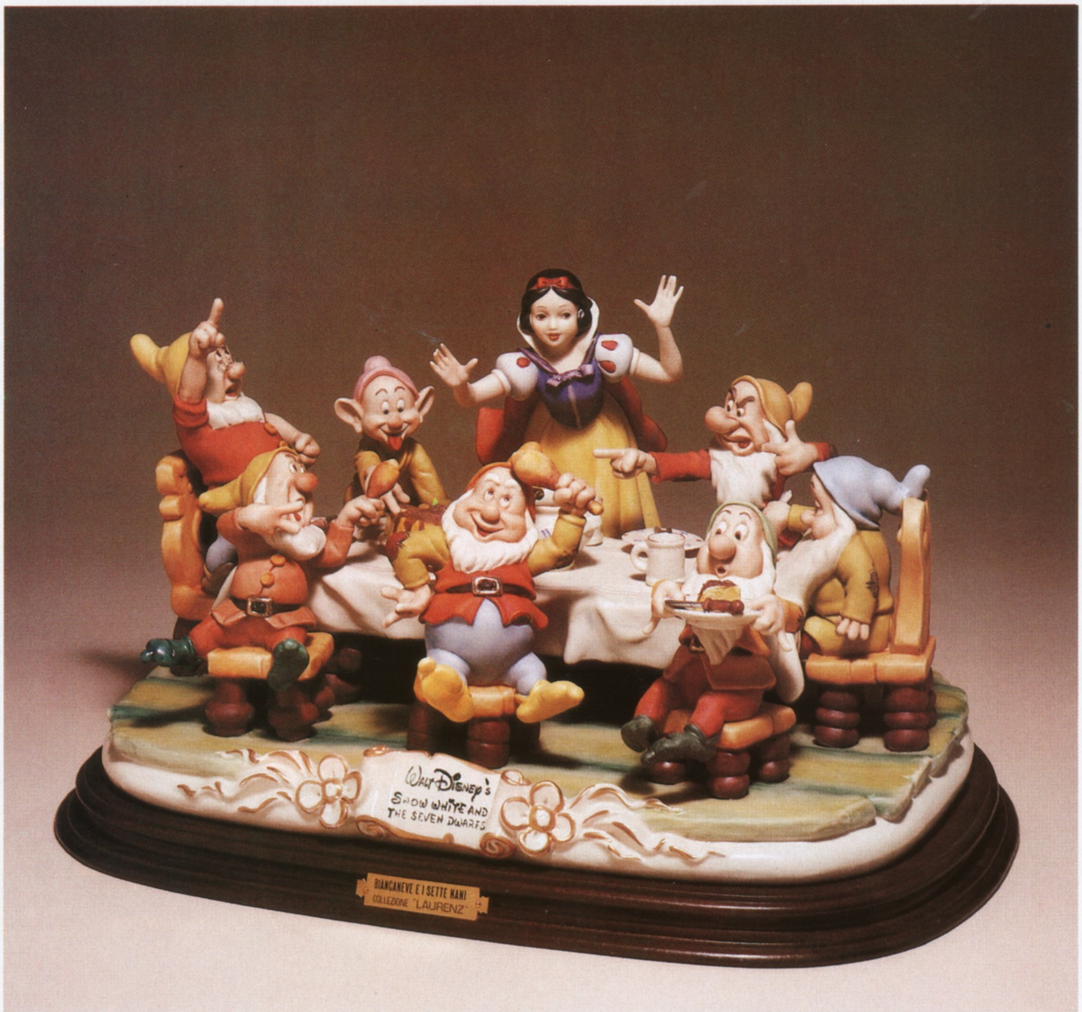

Snow White and the Seven Dwarfs as portrayed in the famous Disney film. Group is 11" high x 18¼" wide x 13½" deep. Sug. Ret. $1590.00

Quick now—can you name Snow White's seven dwarfs?

Of course, you can. Particularly when you have this photo of Enzo Arzenton's colorful Capodimonte rendition of these famous Disney characterizations to refresh your memory.

Here, in all their spirited glory, are your old friends Grumpy, Sneezy, Sleepy, Dopey, Doc, Happy, Bashful and, naturally, Snow White, herself. This grouping at the dinner table seems so "alive", you almost expect the food to disappear. Famous Italian sculptor Arzenton has outdone himself in creating a truly masterful work—perhaps because, as he tells us, Snow White is one of his personal favorites.

The Snow White group can be seen at the retailers listed here. The individual characters also are available as separate pieces in case you have a special feeling for one of the dwarfs or are secretly in love with Snow White. All are limited editions—so we recommend that you get around to seeing these lovable Disney favorites in time to complete your collection.

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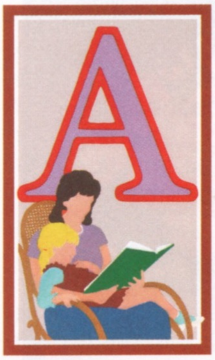
"Gallant Gus The Great"

(A Story Rime) By George McIntyre



At the side of Hawk Hill our small village lies.
We call the hill Hawk for it soars to the skies.

Our menfolk are reapers, but not of the fields,
For their harvest is coal that Hawk Hill yields.

We're plain easy people, without many cares,
Not much for parties and frilly affairs.

But not long ago in the courthouse square,
The townspeople settled on green so fair.

There were speeches and bands and lots of fuss,
Because we had gathered in honor of Gus.

You see, Gus is a bear who lives in our zoo.
He's loved by the kids, and the grown-ups too.

He dances and plays to delight all his friends,
And shows us the joy that true friendship lends.

Then late one night when the moon didn't shine,
There came an explosion from deep in Hawk's mine.

The sirens screamed....and then we all knew.
The mine had caved in, trapping its crew.

With picks and shovels that glistened keen,
A legion of workmen rushed to the scene.

Giant drills were lifted and locked into place.
The strain of the toil showed on every man's face.

The crew must be freed lest they meet their doom,
For the air would grow thin in the Hawk's dark tomb.

But then all at once the drills stopped turning.
The force was too much....their motors were burning.

Then all of a sudden, Gus leaped to his feet.
He trembled all over...his heart skipped a beat.

For he had remembered his years as a child;
A time in his life when his home was the wild.

'Twas then that his father would call him and say,
"We must dig a cave for our long winter stay."

Then father bear dug, with a powerful paw,
A cozy new home where they slept till spring's thaw.

Gus looked at his paws and knew at a glance,
He could dig the men free if he just had a chance.

But blocking his way, from ceiling to floor,
Were the bars of his cage and a padlocked door.

Now spurred with a strength that he never had used,
Gus tugged at the bars till his poor paws were bruised.

And finally it happened....as though heaven sent,
He won his brave battle; the thick bars had bent.

He squeezed through the opening, though narrow and tight,
And sped on his way like an arrow in flight.

The big bear ran to the blocked passageway,
And started to claw at the rock and the clay.

The dirt piled behind him in towering heaps,
As he dug at the earth with gigantic sweeps.

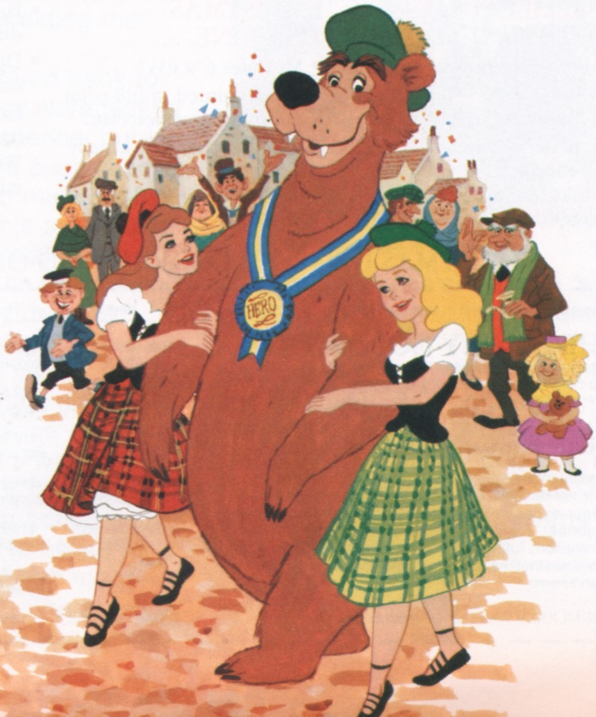
A short time later, Gus came to a gap.
He stopped short to listen; he'd heard a rap.

With one mighty heave he forced his way through,
And met, face to face, the mine's lost crew.

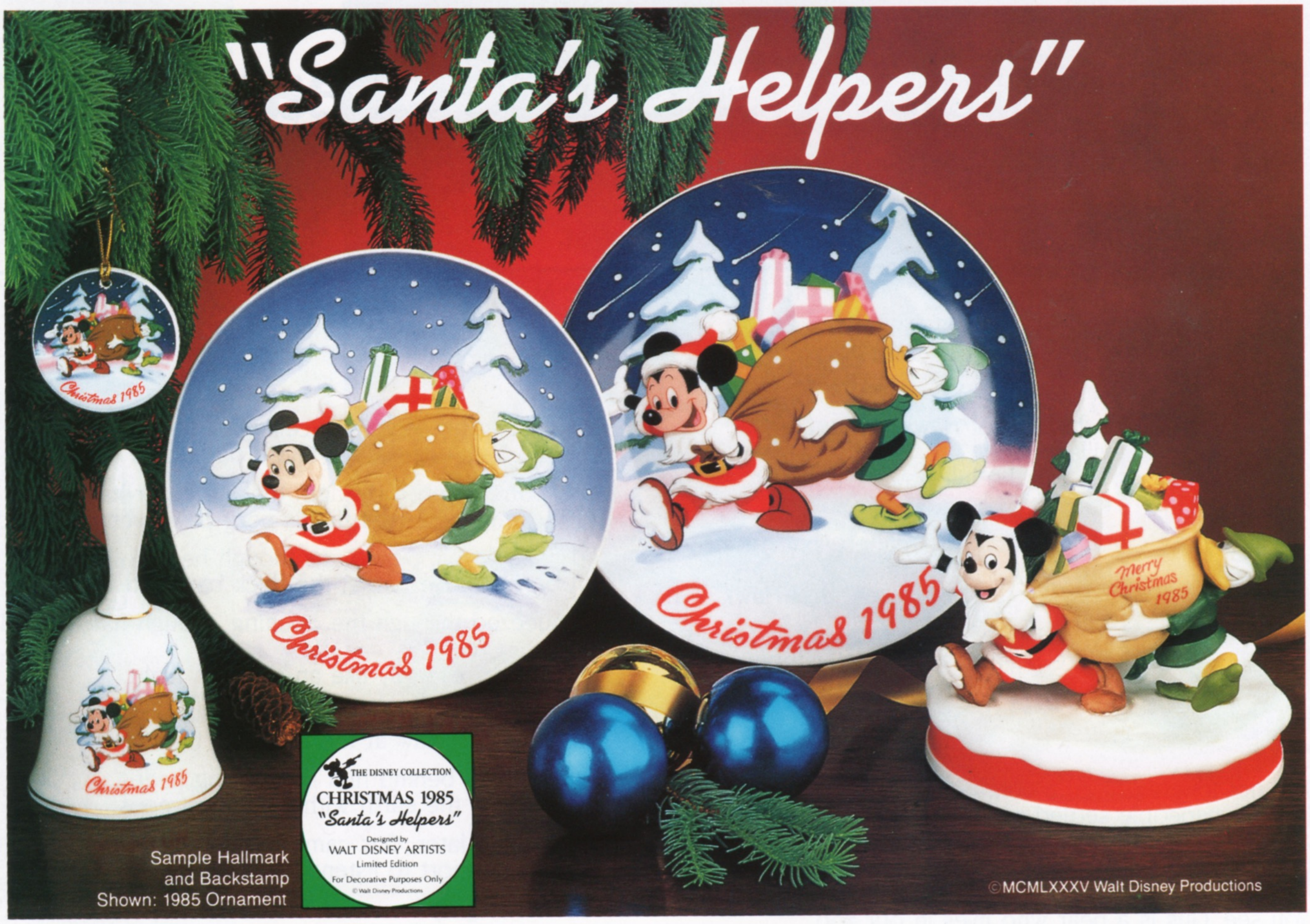
They were hungry and cold....but alive and well.
And each went their way with their own tale to tell,

And that's why we gathered not long ago,
To thank this great bear and let him know,

We would always remember his daring deed,
That saved twenty lives in their hour of need.



THE DISNEY COLLECTION PRESENTS…



Sample Hallmark
and Backstamp
Shown: 1985 Ornament

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YU

A DISNEY ANIMATOR LOOKS BACK

John discussing architecture at Disneyland with Walt

When John Hench began working for Walt Disney back in 1939, the young artist was told to create the styling and story for the ballet sequences in "Fantasia," which at that time was in production at the Disney Studio.

"Walt said to me, 'I'm going to make arrangements for you to go backstage and find out about the ballet.' I wasn't crazy about the idea," says Hench, who is now Senior Vice President of WED Enterprises, which designs and engineers attractions for the Disney Theme Parks. "As far as I was concerned, ballet was something I would never be interested in.

"But that's what Walt wanted so that's what I did. I spent three weeks backstage observing the Ballet Russe de Monte Carlo, making dozens of pencil drawings. It helped significantly with the project and I developed a respect for dancing I'd never have had without the experience.

"Another time, we were working on a live-action film with a director who had no sense of humor. One scene called for both pathos and humor, a delicate combination. I asked Walt how he could let the director do that scene when he knew the guy didn't know what funny meant, and Walt said, 'Johnny, I don't want his sense of humor—I'll add the humor to the film.' He was wise in knowing what he could ask of people and what he could expect from them.

"That's not to say he was soft. He was an impatient man—if you didn't understand something he was trying to communicate, he'd pop the cat back in the bag and head off for someone who did. He was a stickler for keeping up with changes and new projects. If you didn't give him what he wanted, and what he knew you were capable you were capable of doing, well, you'd hear from him and fast.

"He had a habit of talking about the same project or idea with several people, so he could compare their responses and round out the concept. One day he stopped by my office to talk about the title sequence for 'Zorro.' I suggested that we enliven the 'Z' with animated fire and use a sound effect, 'whit-whit-whit,' the sound of a sword whipping through the air for each stroke to form the 'Z.' Walt thought this was a great idea, and decided to do a pick-up shot with Guy Williams wielding the sword.

"One day, I wandered back to the sound stage. They were filming Guy for the title sequence, but he wasn't doing what I'd suggested. He was supposed to make a large 'Z' movement with his sword and we'd add that 'whit' sound effect later. Instead, he kept making a little 'z', not a very dramatic movement, and saying 'ha-ha-ha' with each jab of the sword. I said, 'That's all wrong!' Immediately the director stopped the scene and said, 'Just what's wrong and who are you?' I went through the scene explaining the action as I had understood it. He called for the script girl and asked me to read the page aloud. The script called for dialogue written as 'ha-ha-ha.' I insisted it was a mistake. The director, who was enjoying himself by this time, sent for the scriptwriter, Bill Walsh. Bill arrived in a cloud of cigar smoke to confront the triumphant director who expected Bill to defend his dialogue. Again, I had to explain that a sword whipping through the air doesn't sound like 'ha-ha-ha,' and that it was supposed to be an added sound effect anyway, not dialogue for Zorro!

"Bill said, 'Walt's been from office to office with a yardstick for a sword, challenging everyone to a duel—all I've been hearing for the past few days is his laugh as he makes that "Z" shape in the hallway.' A huddle produced a classic solution to the problem: 'We'll shoot it both ways.'

Walt Disney and friends at Disneyland

"The 'ha-ha-ha's' and the 'whit-whit-whit's' formed two different groups after that—we even had buttons made up, with 'ha-ha-ha' or 'whit-whit-whit' on them, and we wore them around Walt. He looked at my button one day, and said, 'I never said ha-ha-ha!' That day I gained a lot of converts to the 'whit-whit-whit' side.

Disney, Dali and Destino

Two Creative Forces and Their Unfinished Story

Salvador Dali at work for Disney

Throughout his long career as a filmmaker, Walt Disney collaborated with many talented artists to produce his animated cartoons. Although most of the artists Disney worked with were unsung heroes who remained behind the scenes, one of these creative partnerships was with a major artistic talent of the twentieth century, painter Salvador Dali. The cartoon short Walt and Dali worked on in the 1940s was never completed but it did provide one of the most fascinating—and least well known—stories in the Disney annals.

As a showcase for artistic flair and experimentation, the Disney Studio has beckoned to artistic minds since the early 1930s when the success of Mickey Mouse led to the more artistically innovative *Silly Symphony* shorts. Skilled artists, draftsmen and architects (many with advanced art training yet jobless because of the Depression) were attracted to Disney's innovative experiments with moving drawings.

Ever the innovator, Walt Disney was in constant search of new ways to expand the horizons of animation. "The thing I resent most," Walt said, "is people who try to keep me in well-worn grooves. We have to keep breaking new trails." In 1946, Walt was introduced to Salvador Dali at a Hollywood party and asked the artist to contribute the style and story visualization to a film which would give animated life to Dali's famed surrealism.

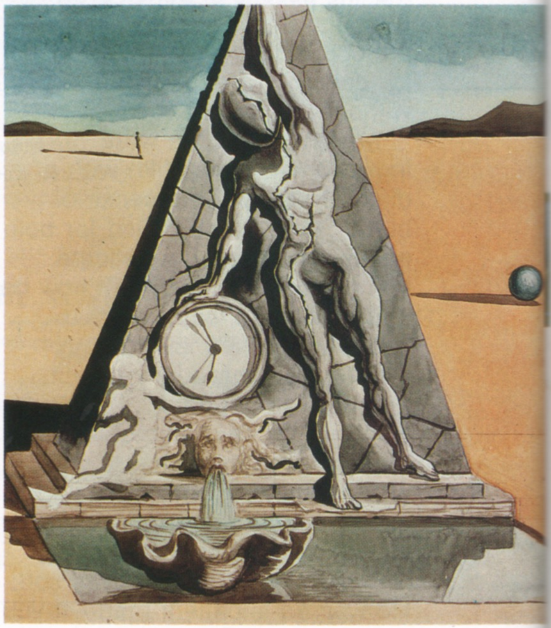
By the time Walt Disney had met him, Dali was already experienced in adding his special flair to Hollywood films. In 1945, he designed the dream sequence for Alfred Hitchcock's *Spellbound*, a thriller involving psychoanalysis.

Recognizing the unique ability of the animated image to express ideas, Dali was happy over the prospect of working with Walt Disney, acknowledged master of the animation medium. "Animation enhances art," said Dali, proudly adding that "Dali and Disney will produce the first motion picture of the Never Seen Before."

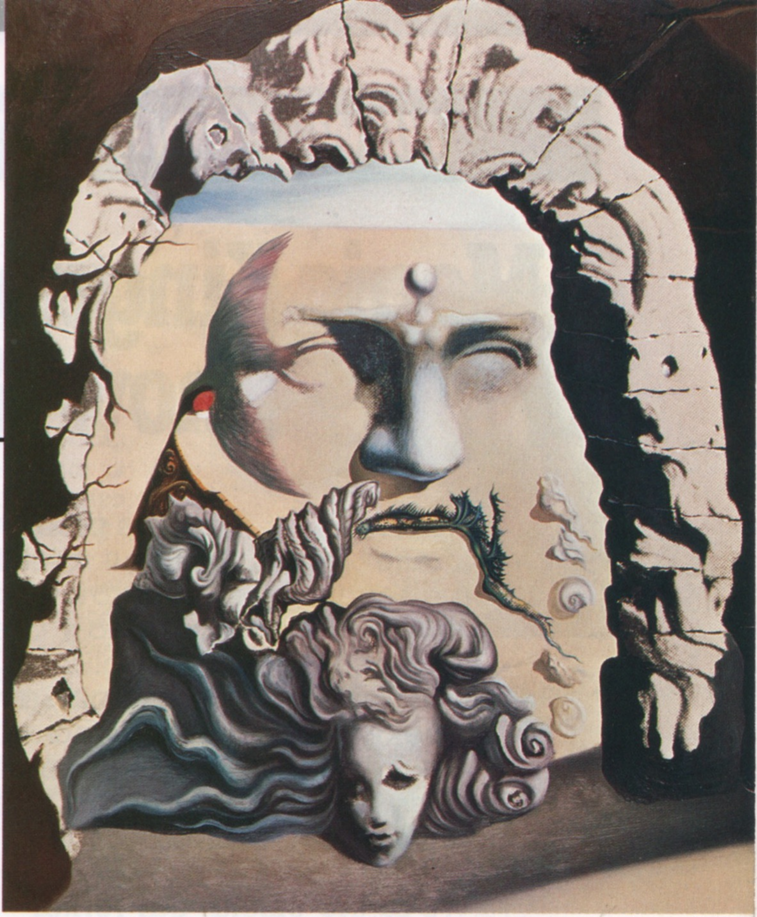
The original idea for *Destino*, as the Disney-Dali film was to be titled, grew out of Disney's involvement in the Good Neighbor Policy, the United States' effort to strengthen ties with her South-of-the-Border neighbors as the fear of spreading Nazi/Fascist sentiment grew along with the likelihood of the Western Hemisphere's becoming involved in the war.

In 1941, Walt and a group of his artists, writers, and musicians toured Brazil, Argentina, and Chile, drawing attention and crowds, as well as cartoons, and introducing a positive concept of American culture to the Latinos.

What resulted from the material gathered during Disney's journey to South America were two "package" films (consisting of several shorts and featurettes strung together), *Saludos Amigos* (1943) and *The Three Caballeros* (1945). *Destino* was to be an animated adaptation of a romantic ballad by Armando Dominguez. Plans were to feature singer and dancer Dora Luz, who appeared in *The Three Caballeros,*



A look at the "Never Seen Before"



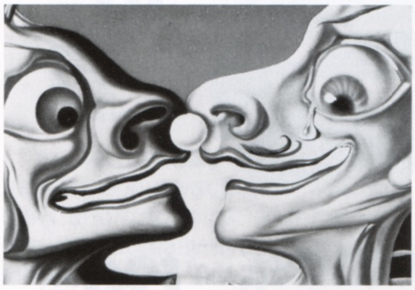
A haunting image for "Destino"

and include the six-minute picture in a feature-length package film.

Dali's creative role in the project was to design a visual narrative to illustrate the song. "I have been given absolute freedom," Dali stated when he arrived at the Disney Studios in 1946. "That is paradise for the artist."

Dali was given an office in the Studio's creative hub, the Animation Building. He began painting key scenes of the "free form" plot, working in watercolors, a medium he never used for his exhibition paintings. Disney artists John Hench and Bob Cormack provided continuity sketches which corresponded with Dali's conception of the plot.

"Ordinarily, good story ideas don't come easily and have to be fought for," Walt commented as work on the picture progressed. "Dali is communicative. He bubbles with new ideas." Dali's ideas were woven into the storyline of *Destino*, which Walt described as "just a simple story about a young girl in search of her real love".



Dali's surrealistic approach to "Destino"

Dali, however, viewed the tale as something more complex. He characterized the film as an epic exploration of time and its effect on love. "True love is not possible until time is destroyed," explained Dali.

As for Walt Disney, he was pleased with the Dali-created innovations. "Along with the usual profusion of Daliana," Walt observed, "Dali has conceived of using, for the first time, I believe, American baseball as a ballet form." The hit 1955 Broadway musical *Damn Yankees* was to prove that Dali's concept was indeed creatively viable by successfully combining baseball and ballet.

The scenario continued to develop until an entire series of surrealist story sketches related Dali's vision of love's tragedy and the desolation of mankind. *Destino*, which called for a combination of live action and animation, expressed its story of a girl's search for love through strange transformations. Humans appeared in the form of flowers, balls, and statues. Other metamorphoses included a swan changing into an elephant, a telephone with long spidery legs, and a sundial which becomes a plain, which then changes into a hand covered with ants—and then, in turn, the ants become bicycle riders.

Regardless of all the creativity, publicity, and high expectations, the collaborative effort between Disney and Dali never reached the screen. Only one 15-second segment of animation was put on film before *Destino* was shelved.

The precise reason for the project's abandonment remains a mystery, although it is apparent that Disney and the flamboyant painter did not have conforming visions of the film. In their book "Disney Animation: The Illusion of Life", veteran Disney animators Frank Thomas and Ollie Johnston report that *Destino* "was not becoming quite what Disney or Dali had hoped when they started, so it was abandoned by mutual agreement."

Dali & Disney, innovators

The relationship between the Hollywood producer and the Spanish artist did not end with *Destino*. There was some talk in the late 1950s of another Disney-Dali collaboration, an animated adaptation of "Don Quixote", but the project never progressed any further. Dali and Disney remained friends, however, and Walt described Dali as "a very swell guy".

Salvador Dali left behind a legacy in the form of the original art he created for *Destino*. His five paintings and 50-odd sketches, as well as the fragment of completed Technicolor film, remain in the Studio vaults. These seldom-seen treasures are the only signs remaining of Walt Disney's attempt to portray the "Never Seen Before".

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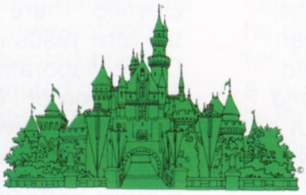

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$41.00 PER DAY

Unlimited Mileage

Full size (4-Dr.):
Buick Century
or similar

The largest convention hotel complex on the East Coast—and one of the largest projects of its kind in the world—is under construction at Walt Disney World Village in Florida.

The $265-million venture includes two luxury hotels, the **Sheraton** and **Holiday Inns' Crowne Plaza**, with nearly 2,300 guest rooms and 200,000 square feet of convention space.

The Sheraton will boast 1,528 rooms and such amenities as six restaurants, three lounges, two pools, a health club, and tennis courts.

Adjacent to the Sheraton will be the 12-story Holiday Inns' Crowne Plaza with 759 rooms, an entertainment lounge, a skylighted "food bazaar," a specialty restaurant, boutiques, a health club, and an indoor/outdoor swimming pool.

Both will be official hotels of Walt Disney World, which means that their guests will receive the same privileges, services, and easy access to the Magic Kingdom and Epcot Center as do the guests of Disney resort hotels and villas.

■

You've probably grown tired of hearing about vacations "you just can't afford to miss." But here's one that actually lives up to that lofty billing. For the first time ever, Magic Kingdom Club members can book a Club Vacation Plan that includes three nights' lodging at Coto de Caza, Disney's deluxe Southern California recreation resort, and one day at Disneyland.

Located 30 miles south of Disneyland in scenic Trabuco Canyon, Coto de Caza is a sports lover's paradise featuring tennis, racquetball, swimming, bowling, fishing and riding. There are saunas, whirlpools, an exercise room, and a children's wading pool. Coto de Caza is also home of the Vic Braden Tennis College, which offers expert instruction to tennis players of all abilities—from beginners to pros.

Prices for this four-day holiday start at $173 (adults), $51 (teens 13-17) and $46 (children age 12 and under). For more information, contact the West Coast Magic Kingdom Club Travel Center, P.O. Box 4180, Anaheim, CA 92803 (714) 520-5000.

Vic Braden Tennis College at Coto de Caza

■

Cruises seem to be the vacation adventure of the '80s, catapulting into public favor with all the charm of a favorite nephew. However, the recent popularity of cruising should come as no surprise. After all, cruise ships are one of the best vacation bargains around. Not only do you get all the comforts and trappings of a world-class resort—luxurious accommodations, superior service, sumptuous meals, relaxing recreational activities, entertaining diversions—but you get them all for one price. Plus, what other world-class resort is there that can set sail for the Bahamas or stop at a number of ports along the Mexican Riviera?

There's something for everyone aboard ship

At most resorts, everything—accommodations, meals, activities, entertainment, etc.—is paid for separately, which tends to cut down on your ability to relax when you're always worrying about how much dinner or a round of golf is going to cost. On a cruise ship, though, one price buys it all. Some activities, such as gambling and shopping, are extra, but for the most part you don't have to worry about money once you've boarded the ship.

The food on a cruise is irresistible

As a Magic Kingdom Club member, you'll find cruising even more affordable because the Club offers special discounts on two cruise lines. If sailing the beautiful blue-green waters of the Caribbean appeals to you, **Norwegian Caribbean Lines**, sailing out of Miami, offers Club members a 15% discount on three, four and seven-day cruises aboard the M/S Sunward II, M/S Skyward, M/S Starward, M/S Southward and the incomparable S/S Norway, the largest cruise ship in the world.

For cruises to the scenic Mexican Riviera and such ports-of-call as Puerto Vallarta and Cabo San Lucas, **Carnival Cruise Lines** offers a 10% discount aboard the Tropicale, sailing out of Los Angeles. (Club members also get a 5% discount on the Fly-Aweigh air/sea package.)

For more information on cruises, contact the Magic Kingdom Club Travel Centers in Florida and California. For the addresses and phone numbers, see page 39.

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DISNEY DISCOVERIES

Produced and photographed by
Dawn and Max Navarro.

Gadgets that Entertain and Gizmos that Educate

COMMUNICORE

CommuniCore, presented by Sperry, is the entrance complex to Future World in Epcot Center at Walt Disney World. It is the hub of information, education, entertainment and science designed to make us feel comfortable with computers and other implements of high technology.

CENTORIUM

Centorium, the largest shop in Epcot Center, is located within CommuniCore and features wares related to other areas of Future World. Here you can find the very latest in electronic toys and games, gadgets that entertain, and gizmos that educate, amuse, and appeal to the imagination. There are books, puzzles, science kits, computers, and even robots—like OMNIBOT. To price a personal robot like OMNIBOT, or for information on how to order any of the delightful toys and gifts pictured on these two pages, phone (305) 824-4718 Monday through Friday.

UNIVERSE OF ENERGY

Universe of Energy is presented by Exxon within a dynamic solar powered structure covered with glistening photovoltaic cells. It displays the history and new frontiers of energy by means of colorful kinetic film images, a primeval diorama, and motion pictures projected on a giant 218-degree wraparound screen.

Centorium captures the essence of this energy experience with a collection of solar toys and sculptures. The radiometer, made in France and one of the oldest examples of solar energy, can be purchased as a child's toy or as an exquisite glass sculpture. Rain-

COMPUTER PROGRAMMING
TC
T1
AL
T2
M
SET
T1,T2 – TIME AL – ALARM M – MEMORY
VOLUME
PLAY

Omnibot, a personal robot, is yours to command

CENTORIUM
Gifts of Future World

The signs says it all

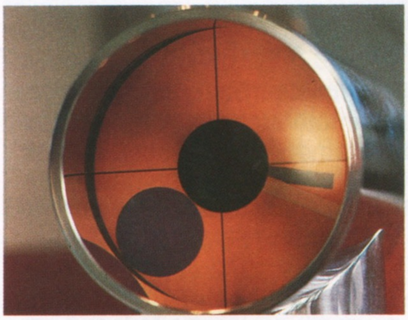
Radiometer, sparkling solar energy

bows of colors, refracted by sunlight, are caught in plastic prisms and metallic mobiles. From miniature models of prehistoric creatures to Space Shuttle toys, you'll find them all in the second level toy department.

HORIZONS

Horizons takes you on a wondrous, realistic journey to four habitats of the future: Nova Cite, an urban community; Mesa Verde, a desert farm settlement; Sea Castle, a floating city; and Brava Centauri, a space colony. Horizons is sponsored by General Electric.

Centorium represents Horizons with modern paintings and prints, sculptures, mobiles, laser jewelry, and a selection of colorful Prism Clocks that tell time in a depth of changing shapes in space.



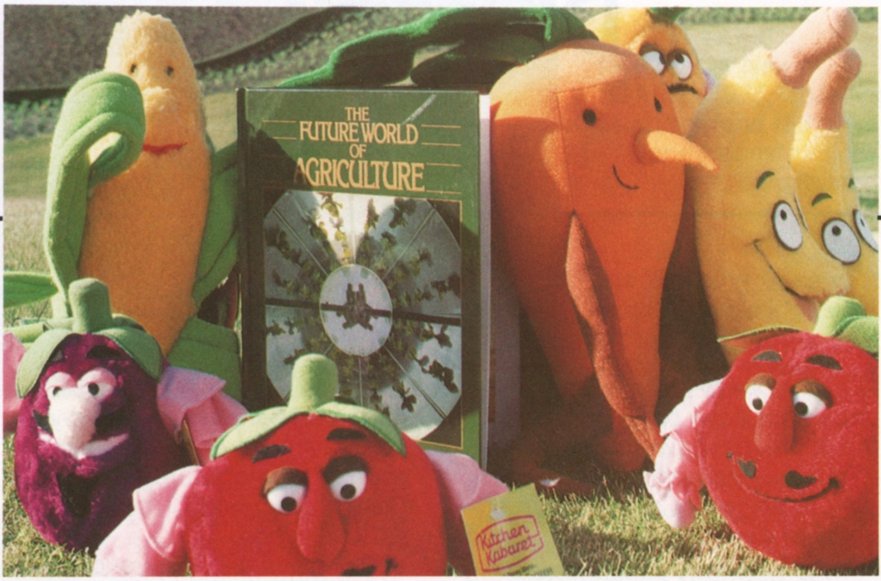
Prism clock, a different time in space

WORLD OF MOTION

World of Motion, presented by General Motors, dramatizes the development and future methods of transportation. Centorium features the newest electronic and remote control toy vehicles. Entertaining and educational today, they may also be prototypes of transportation to come.

THE LAND

The Land tells the story of man's beneficial interaction with his environment, and his quest for adequate means of meeting the world's growing need for food. The pictured "Veganimals" characterize the Kitchen Kabaret show there about the benefits of good nutrition. The Land is presented by Kraft, and Centorium highlights it with natural food cookbooks, unique kitchen utensils, dishes, plants and seeds, and Kitchen Kabaret souvenirs.



"Veganimals" go to the book for facts on future foods

JOURNEY INTO IMAGINATION

Journey into Imagination, presented by Kodak, explores the intricate process of creativity. Two unusual characters serve as guides. Dreamfinder is a jolly, bearded gentleman who symbolizes the mature, accomplished side of imagination. Figment is an impish purple dragon representing the impatient, questioning, childlike quality of creativity.

Figment can be purchased at Centorium as a child's plush toy, a charm in gold or silver, or a finely sculptured porcelain. Dreamfinder and Figment also have been cast in a 12-inch bronze statue.

FIGMENT
FIGMENT

Figments make fascinating friends

DISNEYLAND DIARY

Part 3: From 1971 to The Present

"I find more to learn in the standards that have been set and in the goals that have been achieved in the development of Disneyland than in any other single piece of physical development in the country."—Master-planner and builder James W. Rouse

Disneyland has grown tremendously since July 17, 1955. From opening day to the present, Disneyland continues to set new standards in family recreation and entertainment technology. This article will bring our three-part Disneyland Diary up to date and also take a peek into the future.

Still Goofy after all these years!

DISNEYLAND—BIRTHPLACE OF A WORLD

In 1971, Disneyland welcomed its 100-millionth guest. By then, more than $125-million had gone into the creation and development of this happy place "where age relives fond memories—and youth may savor the challenge and promise of the future," as Walt Disney described Disneyland at the dedication.

The ideas and inspiration that created Disneyland, in fact, grew so big that a whole new concept was born out of it—the Walt Disney World resort in Orlando, Fla.

The initial phase of Walt Disney World, which premiered October 1, 1971, included not only the Magic Kingdom, but also several themed resort-hotels, and a campground, and encompassed more than 27,000 acres for family fun.

A NEW WILDERNESS LAND TO EXPLORE

In 1972, another major land was added to Disneyland—Bear Country, residing north of New Orleans Square in an area that had previously been the home of Indian Village. The Disneyland Railroad was re-routed slightly and new Northwoods themed landscaping was added, which included the relocation of more than 250 trees. This increased the overall size of the Park to more than 76 acres.

Twin entertainment halls, the Northwoods Theater and the Wilderness Theater, showcase the musical talents of 18 stage-struck bears in the Country Bear Jamboree. Though not related to the famous "Bearymores" of the legitimate stage, these show-biz bruins nonetheless pack a mean, foot-stompin' song fest, down-home style.

Big Al pickin' an' scratchin' at the Country Bear Jamboree

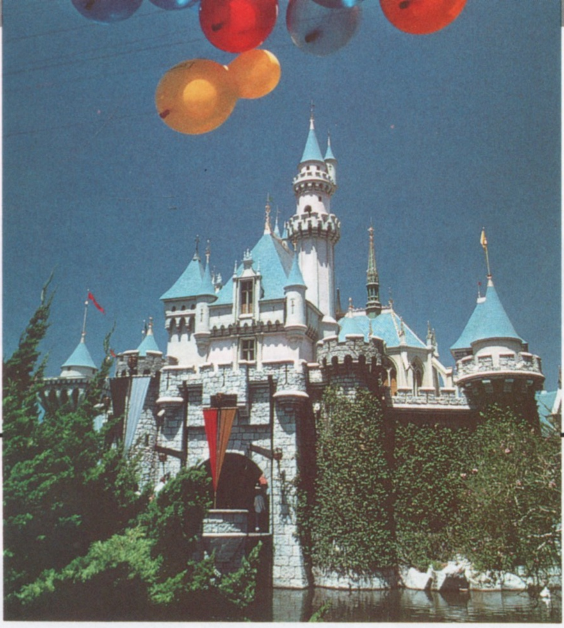
A DE-*LIGHTFUL* PREMIERE

Summer 1972 saw the premiere of one of Disneyland's most popular special events—The Main Street Electrical Parade. Featuring a synthesized variation of a tune called "Baroque Hoedown" as its musical main theme, the parade recalls classic Disney films by using floats and performers bedecked in over half a million tiny, colored electric lights.

America On Parade and Fantasy On Parade enjoyed brief runs in subsequent years. To everyone's delight, the Electrical Light Parade returned once again last summer (after a three-year hiatus) as part of the Disneyland 30th Anniversary Celebration.

THE MUSIC GOES 'ROUND AND 'ROUND

The Carousel of Progress in Tomorrowland gave its last Disneyland performance on September 9, 1973. However, the show found a new home and new



Sleeping Beauty Castle: gateway to Fantasyland

audiences at Walt Disney World the following year.

Meanwhile, Disneyland's Carousel Theater became the musical showcase for "America Sings." On June 29, 1974, host Sam Eagle greeted his first audiences for this lighthearted look (and listen) to popular American music. The show features an all-new cast of more than 110 *Audio-Animatronics* animal characters.

NEW DISCOVERY VOYAGES

1976 was the year Disneyland greeted its 150-millionth guest. Elsie Mae Houck of Tulare, California luckily picked June 22 to visit the Park and ended up becoming part of Disneyland history.

One of the most exciting and popular Disneyland attractions ever made its debut in Tomorrowland on May 4, 1977: Space Mountain. On hand at the official dedication ceremony, May 27, were Mercury astronauts Scott Carpenter, Gordon Cooper, Wally Schirra and Alan Shepard, along with Betty Grissom, widow of "Gus" Grissom.

Actually, the idea for this high-speed rocket adventure "through space," was suggested by Walt Disney in the latter part of 1964. The original concept sketch created at that time closely resembles the attraction as it was ultimately realized.

What's on the horizon at Disneyland? Space mountain

A new computer system was installed in the Matterhorn in 1978. But on the heels of that modernization came a centuries old legend. Ice crystals grew and sealed off outer slopes of the mountain. Strange and weird groans began coming from deep caverns. Headlines asked, "What's gotten into the Matterhorn?" The Abominable Snowman had arrived!

A landmark Disneyland attraction closed in Frontierland in January of 1977 in preparation for another exciting addition. The "Mine Train thru Nature's Wonderland" bid farewell after carrying more than 30 million passengers.

Two years later Big Thunder Mountain was unveiled, offering hearty pioneers an exhilarating trip on a runaway mine train, set in the Gold Rush days of the old southwest.

NEW ENTERTAINMENT WORLDS

Two major events for Walt Disney Productions bear mentioning here. Without Disneyland, they wouldn't have happened.

On October 1, 1982, the impressive EPCOT Center opened at Walt Disney World. It was instantly acclaimed as one of the most innovative and unique entertainment experiences ever created.

On April 15, 1983, Tokyo Disneyland, the first Disney overseas theme park, opened in Urayasu City, Japan. More than 10 million visitors were welcomed in its premiere year.

And during that period of excitement The New Fantasyland was being "imagineered" for Disneyland. It was the second land at the Park to undergo a complete change from opening day (see *Disney News, Summer 1985, regarding Tomorrowland 1967).*

During construction of The New Fantasyland, the Sleeping Beauty Castle drawbridge was raised for the first time since 1955. It was then lowered for the second time in its history for the grand dedication ceremony, this time on May 25,1983.

An entirely new attraction, "Pinocchio's Daring Journey," was premiered, along with new versions of "Snow White's Scary Adventure," "Dumbo the Flying Elephant," "Peter Pan's Flight," and "Mr. Toad's Wild Ride."

In April 1984, the all-new "Alice in Wonderland" completed a new corner of Fantasyland. Also featured in the area are the "Mad Tea Party" and The Mad Hatter hat shop, both of which opened in 1983.

AND THE BEST HAS JUST BEGUN

The big event of 1985 was, of course, Disneyland welcoming its 250-millionth guest. The festivities of the year-long 30th Anniversary Party not only celebrate a historic event, they remind us that magical things are always happening at Disneyland.

One of the reasons Walt Disney loved Disneyland was because it is "something I could keep plussing with ideas...I can change the Park because it's alive."

Many ideas for new Disneyland attractions are being developed right now at WED Enterprises, Disney's "imagineering" headquarters. Among them include a promising partnership with *Star Wars* creator George Lucas.

So what Walt Disney declared on the occasion of Disneyland's 10th anniversary, is still as true today; *"I just want to leave you with this thought...we're just getting started."*

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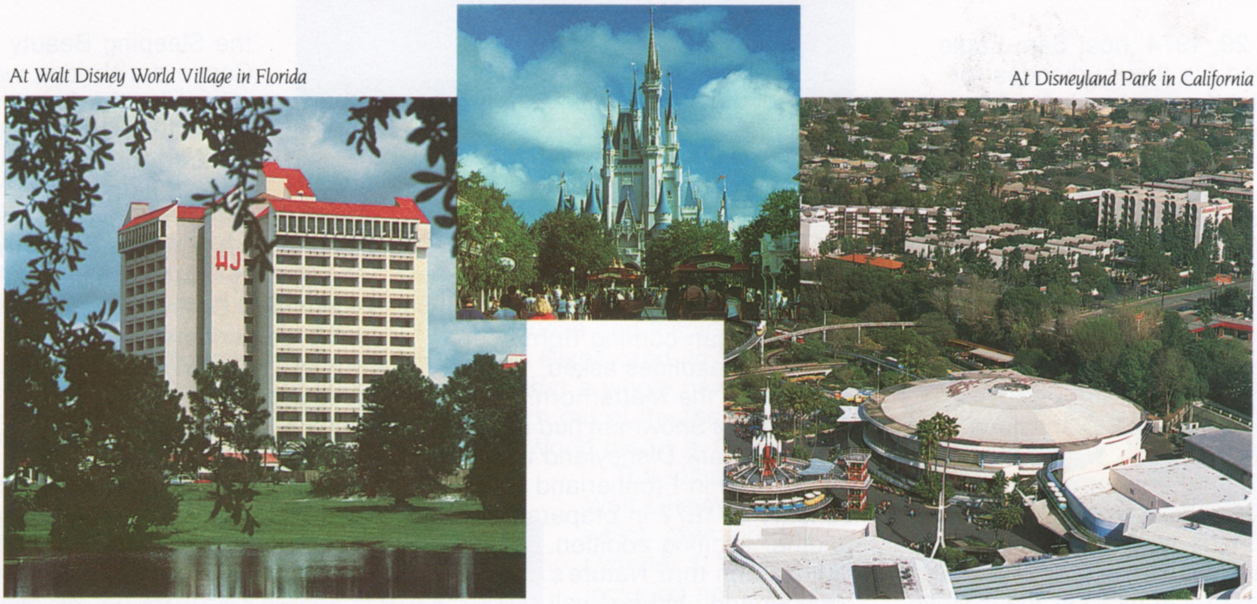
At Disneyland Park in California



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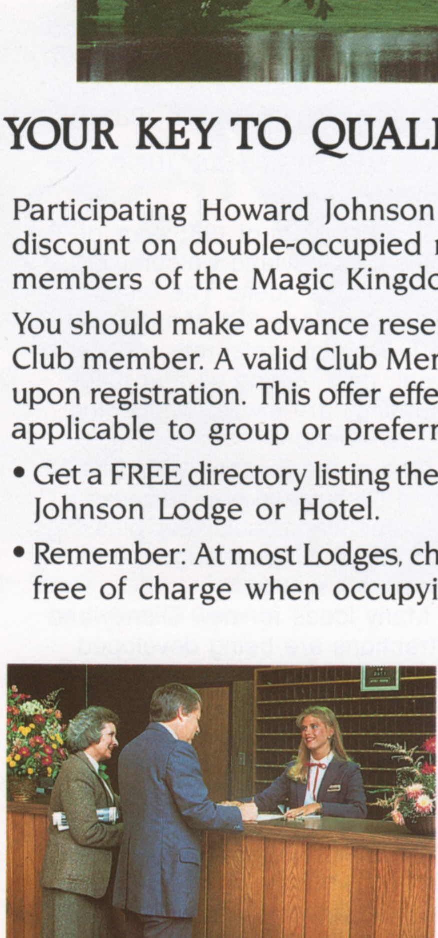
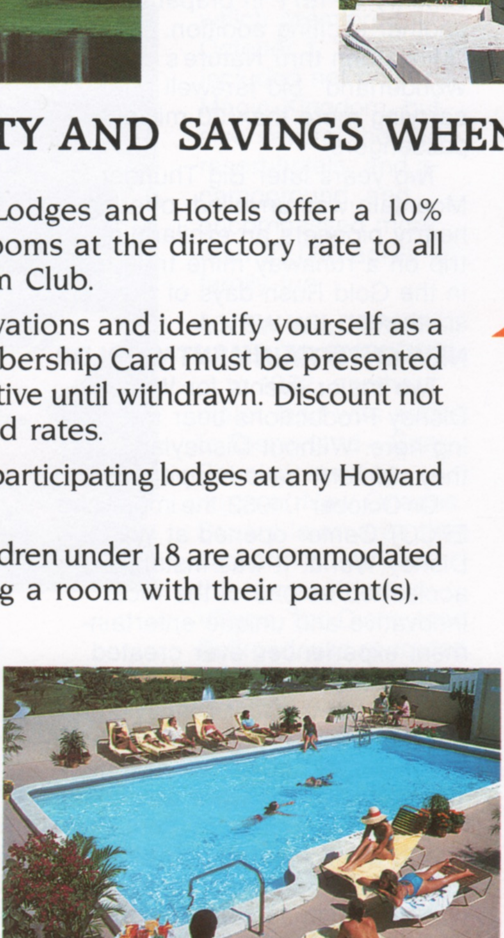




Breakfast With Mickey and Friends

Mickey, Donald and Goofy and lots of their friends invite you to breakfast! It's a fun time to take pictures of your favorite Disney characters and have a good meal, too.

Aboard the *Empress Lilly* at Walt Disney World, just as you're about to take a sip of orange juice, you might see Goofy coming through the door and, clumsy as he is, wouldn't you know he'd trip going down the steps? Sometimes Donald waddles among the tables, stealing a bite of scrambled eggs or chasing Goofy away. Brer Fox is another one to watch. You're no sooner getting used to these comic actions, when in march Mickey and Minnie to give you big hugs and pose for snapshots. And at the close of all this hilarity you receive a colorful certificate as a memento.

Mickey making new pals over breakfast

Character breakfasts are also served at the Terrace Cafe in the Contemporary Resort Hotel, Minnie's Menehune in the Polynesian Village Resort Hotel, and the Buena Vista Palace hotel (Sundays only).

At Disneyland, breakfast with the characters is a daily event at the Plaza Inn, where five crazy characters surprise diners with their antics from the time the Park opens until 11 a.m. Every child gets a balloon as a souvenir.

So next time you visit Disneyland or Walt Disney World, remind Mom and Dad that you want to have breakfast with Mickey and his friends!

Mickey Mouse Pancakes

Ingredients:
- 2 eggs
- ½ cup milk
- ½ cup water
- Pinch of salt
- 7 or 8 tablespoons flour, or as needed
- Melted butter for frying
- Powdered sugar
- Blueberries
- Maraschino cherries
- Canned pineapple (sliced)
- Cellophane-frilled toothpicks

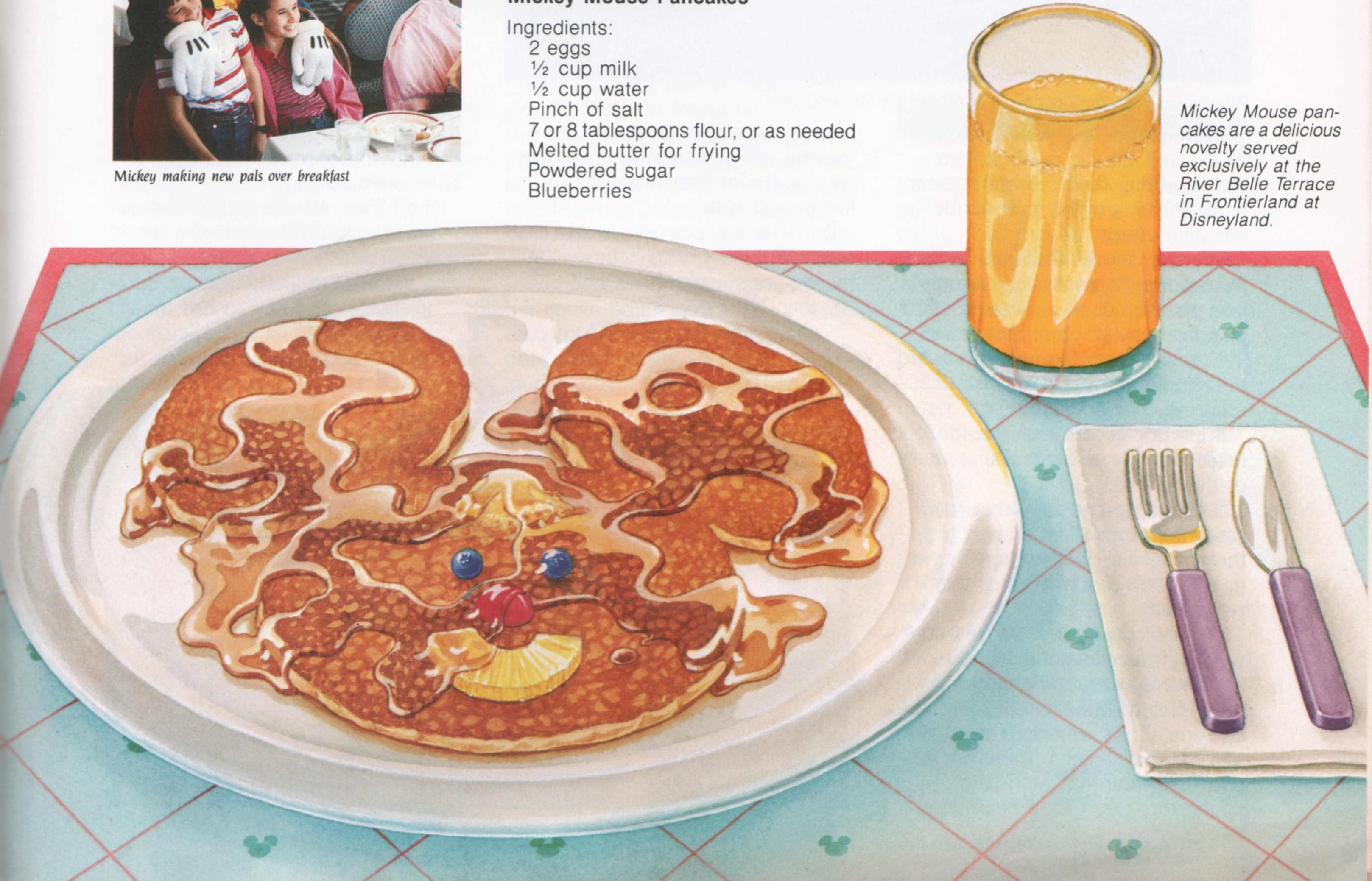
Beat eggs with milk, water, and salt. Add flour, a tablespoonful at a time, beating until batter is about the consistency of heavy cream. Let stand for 30 minutes.

Heat a skillet and brush lightly with melted butter. Pour three pancakes in the shape of Mickey's head. Fry for about one minute, turn, and fry another 30 seconds to a minute.

When they are done, dust powdered sugar on Mickey's ears; add blueberries for his eyes, a maraschino cherry for his nose, half a canned pineapple slice for his smile, and two cellophane-frilled toothpicks for his whiskers.

Top with butter and pancake syrup. Enjoy a tasty breakfast treat!

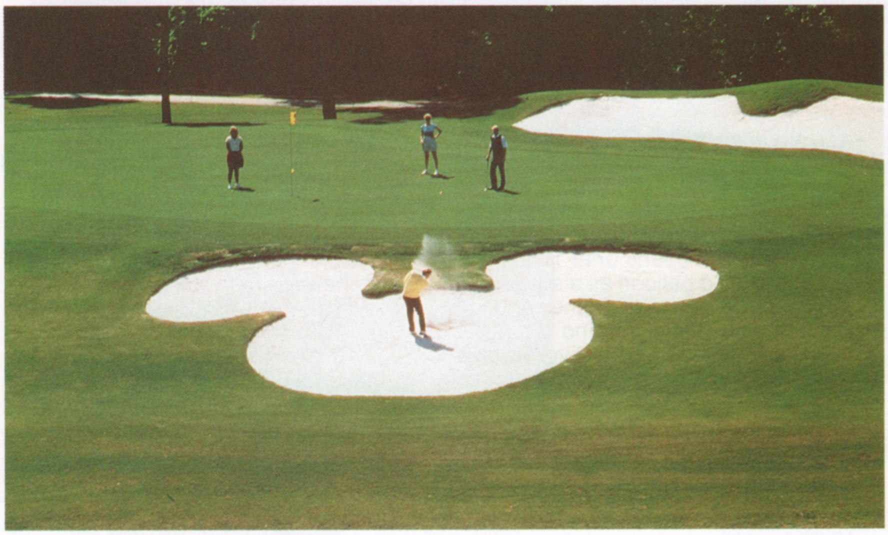
Makes 5-6 Mickey Mouse pancakes.



Mickey Mouse pancakes are a delicious novelty served exclusively at the River Belle Terrace in Frontierland at Disneyland.

WALT DISNEY WORLD GOLF CLASSIC

Where Magic is Par for the Course



This is what a "Mouse Trap" looks like on the 6th hole of the Magnolia Course

This October, the Walt Disney World Golf Classic celebrates its 15th birthday. And celebrate is certainly the only word to describe this gala event.

After all, few Professional Golfers Association Tours last four days, take place on three separate courses, play host to 132 professional and 396 amateur participants, and reward the winner with $72,000 from a total purse of $450,000.

Adds Eric Fredricksen, Head Golf Professional and General Chairman of the Classic:

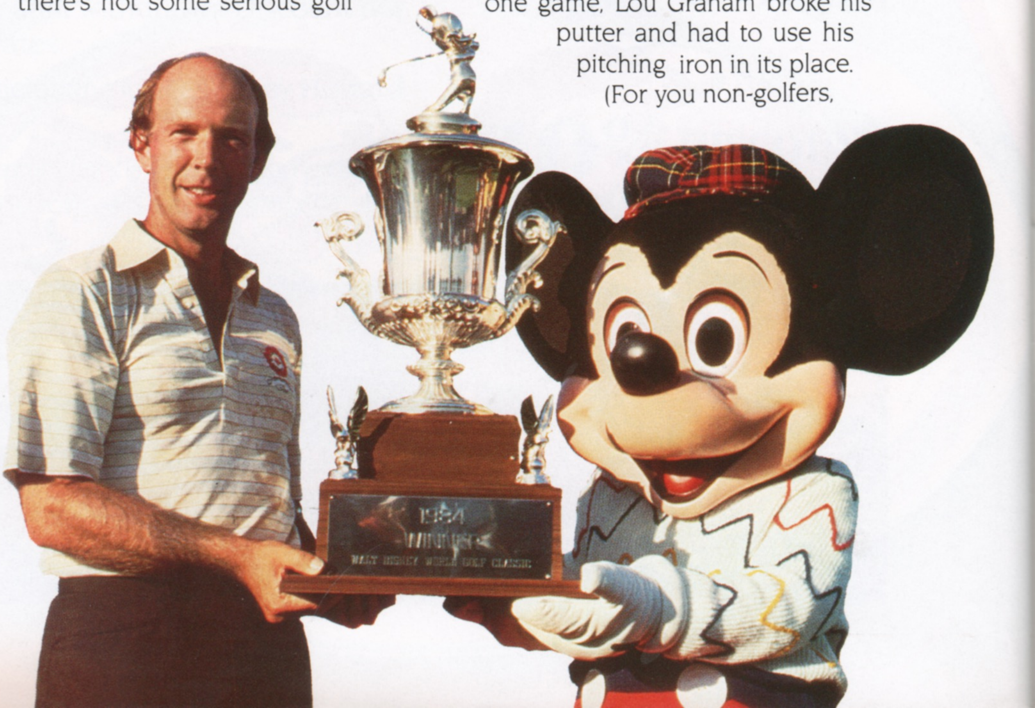
"One important thing that really sets the Disney Classic apart from the rest of the Tour is the way we gear all our efforts towards the participant.

"A lot of the players arrive early with their families for a full week of fun and relaxation. We entertain the ladies with fashion, flower, and cooking shows, and their own invitational tournament. There are a couple of tournaments for the youngsters too, plus a backstage tour at the Magic Kingdom and a 'pairing' party where the amateurs choose the professionals they'd like to golf with."

Don't let the extensive social schedule lead you to believe that there's not some serious golf being played. Since this is the next-to-the-last stop on the Tour, the pros are still working hard to achieve exempt status. That means that the 125 top money winners will automatically advance to next year's Tour, while those who don't make the cut will be forced to requalify.

The Classic takes each team, composed of one pro and three amateurs, over a trio of courses designed by the famous architect Joe Lee to test the skill—and patience—of any golfer. They tee off from Lake Buena Vista, a tricky par-72 course, and continue to the Magnolia (where, after three days of play, the pros advance for the final round). The rotation then takes the pro-am teams to the Palm, infamous as the toughest of the three Disney courses, and back to Lake Buena Vista.

The history of the Classic has as many twists and turns as the fairways on which it is played. During one game, Lou Graham broke his putter and had to use his pitching iron in its place. (For you non-golfers,


1984
WINNER
WALT DISNEY WORLD GOLF CLASSIC

1984 WDW Golf Classic Champion, Larry Nelson with a friend

KARSTEN
NELSON -22 STEWART -17
H GREEN -21 RINKER -17
HAAS -18 LYE -17
PDIXON -18 WEIBRING -16
BECK -18 BARR -16

Larry Nelson and his winning strategy

that is something like knocking the little ball into the cup with a baseball bat.) In bravura style, Graham managed to finish under par on his final three holes. Jack Nicklaus took the tournament for the third time in 1973. The $30,000 first prize made him golf's first $2-million winner. In 1974, the Classic took one of its most dramatic turns when the PGA National Team Championship replaced the original stroke play. The team format pairs up top pros against the toughest twosomes in the game. Since only the best individual score for each hole is recorded, players get a chance to play on the wild side. Freshman golfer Hal Sutton used the return of individual championship play in 1982 to score his first Tour victory, and ultimately clinch Rookie of the Year honors. Payne Stewart won the 1983 championship wearing outlandish baggy knickers and a cap that was in vogue 40 years ago. Last year defending champ Larry Nelson set a Classic record, scoring 22 under par for four rounds and finishing with an unbeaten low of 266. And during that same tournament two amateurs—Dr. Merle Jacobs and Gary Zimmerman—made holes-in-one on the very first round, which again, for you non-golfers, is comparable to tossing a tennis ball into a tin cup from 50 yards.

Dapper Paine Stewart on his way to the 1983 Championship

After the drama of the Classic is over, the pros get to settle down to some serious fun. What do golfers do on their day off? "The top 20 teams go on to play in the Card Walker tournament," says Eric Fredricksen. "It's a nice way for them to wrap up the year."

Rina Ritson,
Lady of the Lake

Rina Ritson is one of those lucky people who has found her place in the sun. Head Professional of the prestigious Lake Buena Vista Club at Walt Disney World, she is recognized by the Ladies Professional Golf Association as the nation's top woman golf teacher.

Golf became a part of Rina's life in her native South Africa. Her playing days took her all over the world, but it was her extraordinary talent as a teacher that brought her to Lake Buena Vista eight years ago.

"We have so much to offer here," she says proudly. "Magnificent fairways and, of course, our beautiful weather. Every winter we get lots of snowbirds from up north and Canada. They let loose and really enjoy themselves."

Rina teaches golfers of all descriptions and abilities. Young and old, pros and amateurs, beginners and seasoned swingers, come to her for one-on-one instruction or the popular Golf Studio group lessons. There are also some students, of particular importance to Rina, who are ready to qualify for Pro Tour cards. They play in weekly Mini Tours at the Club. "That's my nursery, where we get young players ready for the majors," she laughs.

> **"It's really gratifying to see the pleasure a student derives from suddenly hitting the ball so much better."**

"It's really gratifying to see the pleasure a student derives from suddenly hitting the ball so much better," the diminutive blonde adds. "It's incredible what can be done in just a few minutes with the right tips."

Rina videotapes each golfer's swing. "I call it 'seeing is believing,'" she says. "When we play it back, the student sees flaws in his swing he didn't know were there." She also gives her pupils an audio cassette of her prescriptions to cure their ailing game. "It serves as a reminder, and helps them make progress from year to year."

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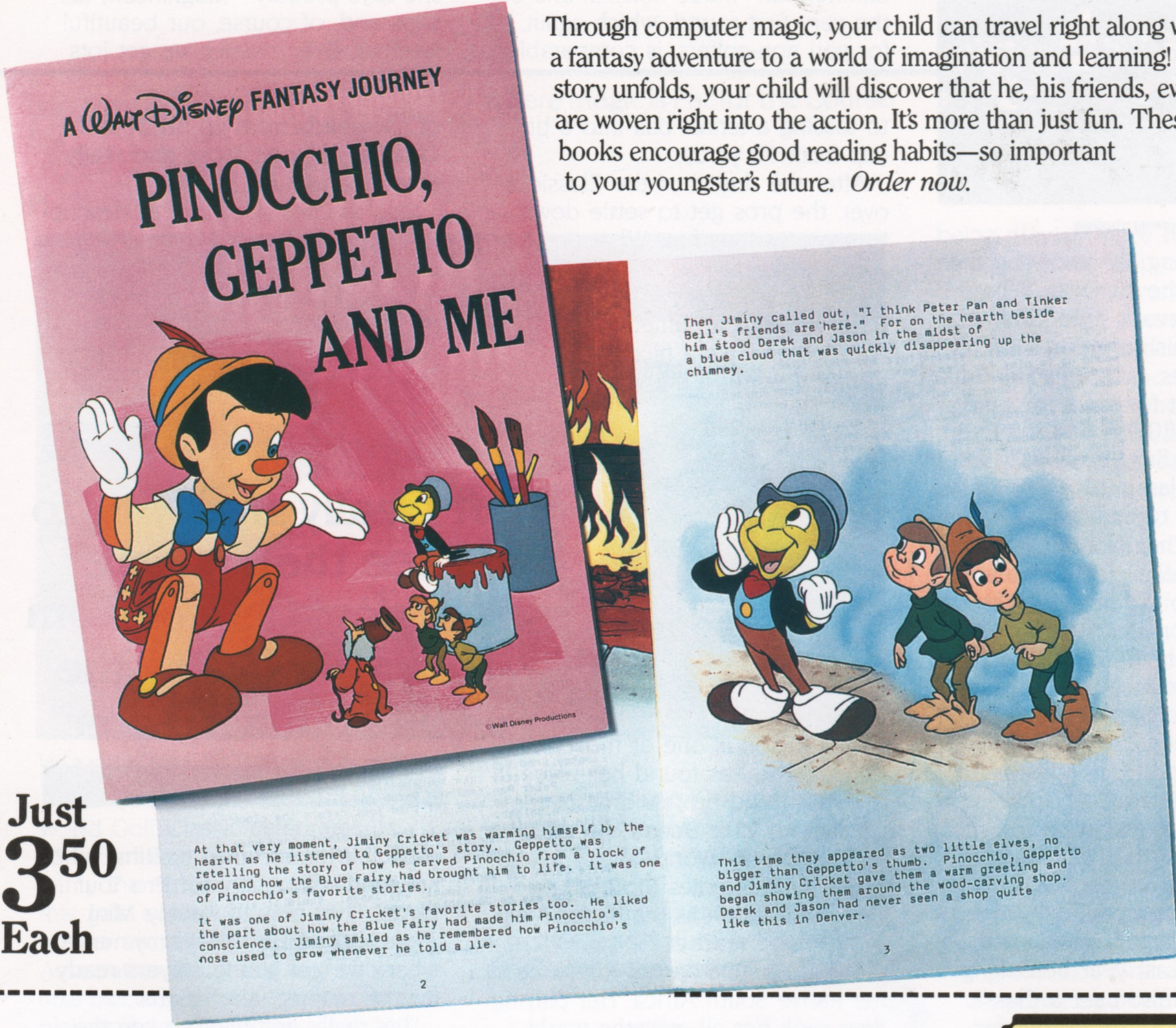

A Walt Disney FANTASY JOURNEY

PINOCCHIO, GEPPETTO AND ME

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At that very moment, Jiminy Cricket was warming himself by the hearth as he listened to Geppetto's story. Geppetto was retelling the story of how he carved Pinocchio from a block of wood and how the Blue Fairy had brought him to life. It was one of Pinocchio's favorite stories.

It was one of Jiminy Cricket's favorite stories too. He liked the part about how the Blue Fairy had made him Pinocchio's conscience. Jiminy smiled as he remembered how Pinocchio's nose used to grow whenever he told a lie.

2

Then Jiminy called out, "I think Peter Pan and Tinker Bell's friends are here." For on the hearth beside him stood Derek and Jason in the midst of a blue cloud that was quickly disappearing up the chimney.

This time they appeared as two little elves, no bigger than Geppetto's thumb. Pinocchio, Geppetto and Jiminy Cricket gave them a warm greeting and began showing them around the wood-carving shop. Derek and Jason had never seen a shop quite like this in Denver.

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Club Members Save With New Discounts at Disneyland and Walt Disney World

Autumn is always a welcome time around Disneyland Park in California and Walt Disney World Vacation Kingdom in Florida, bringing with it cooler weather, shorter lines and a more relaxed pace. But autumn brings one additional surprise this year; brand new money-saving discounts at both Disneyland and Walt Disney World.

Club members now receive a $5 discount on Walt Disney World Three-Day and Four-Day World Passports and $2 off the Walt Disney World One-Day Ticket and Disneyland Passport. For a family of four, that could amount to a savings of $20 or more at Walt Disney World and at least an $8 savings at Disneyland, which means more money for food, souvenirs or your next trip to one of the Disney theme parks.

Prices for Disneyland and Walt Disney World ticket media complete with a comparison to general public prices, are listed below.

And be sure to pick up your copy of the *1986 Magic Kingdom Club Membership Guide*, available soon from the personnel or recreation office at your place of employment. The Membership Guide contains a handy list of all your Magic Kingdom Club benefits, as well as details with an entry form for our new *Disney News* sweepstakes, with a vacation at Disneyland or Walt Disney World to be awarded every month in 1986.

Current Club Prices

Disneyland Park in California

	General Public	**Club Members**
One-Day Passport	$16.50	**$14.50**
Child Passport (ages 3–12)	$10.50	**$ 9.50**

Walt Disney World Vacation Kingdom in Florida

	General Public	**Club Members**
3-Day World Passport	$48.50	**$43.50**
Child Passport (ages 3–12)	$40.50	**$35.50**
4-Day World Passport	$58.50	**$53.50**
Child Passport (ages 3–12)	$48.50	**$43.50**

3-Day and 4-Day World Passports are interchangeable at both the Magic Kingdom and Epcot Center, do not have to be used on consecutive days and are good indefinitely.

	General Public	**Club Members**
One-Day Ticket	$19.50	**$17.50**
Child Ticket (ages 3–12)	$16.50	**$14.50**

One-Day Ticket is good at either the Magic Kingdom or Epcot Center, but not both.

	General Public	**Club Members**
River Country	$ 9.50	**$ 8.50**
Child (ages 3–12)	$ 7.25	**$ 6.25**
River Country/Discovery Island Combination Ticket	$12.25	**$11.25**
Child Ticket (ages 3 – 12)	$ 8.25	**$ 7.25**
Greens fees at Walt Disney World championship golf courses	$38.00	**$33.00**

Magic Kingdom Club Travel Centers

The Magic Kingdom Club also offers a wide variety of cost-wise and convenient Family Vacation Plans to such vacation destinations as Walt Disney World, Disneyland, Arvida Resort Communities in Florida and California, Mexico, Hawaii, Morocco and the Far East. For more information, pick up a copy of the **1986 Magic Kingdom Club Membership Guide** and **Vacation/Travel Book** at your personnel or recreation office or contact one of the Magic Kingdom Club Travel Centers.

East: P.O. Box 600
Lake Buena Vista, FL 32830
(305) 824-2600

Contact this Travel Center for information and reservations for Walt Disney World, Arvida Resort Communities in Florida (Sawgrass, Boca Raton Hotel and Club, Longboat Key Club, Boca West), Norwegian Caribbean Lines cruises and World Showcase Tours to Morocco.

West: P.O. Box 4180
Anaheim, CA 92803
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Contact this Travel Center for information and reservations for Disneyland, the Arvida Resort Community in California (Coto de Caza), Carnival Cruise Lines cruises and World Showcase Tours to Hawaii, Mexico and the Far East.

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For further information, call or write: EXPO INFO: P.O. Box 1800, Station A, Vancouver, British Columbia, Canada V6C 3A2. Telephone (604) 660-3976. Hearing impaired, call (604) 660-3933.

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